

TORONTO CONSERVATORY *of* MUSIC

A.S.Vogt. Mus.Doc.
Musical Director.

YEAR-BOOK
1918-19.





The Reason

Because it is better made, better in every essential than
any other piano, the

Heintzman & Co.

ART PIANO GRAND OR
UPRIGHT

has earned the title "World's Best Piano." So marked is this superiority, so perfect its tone, its action, and every detail of its construction, that even the novice needs only to examine it to be convinced that it has no equal. To play it is a musical education in itself. It has taken 65 years of continuous effort on the part of three generations of Heintzman's to attain for this piano its proud position.

HEINTZMAN HALL

193-5-7 YONGE STREET

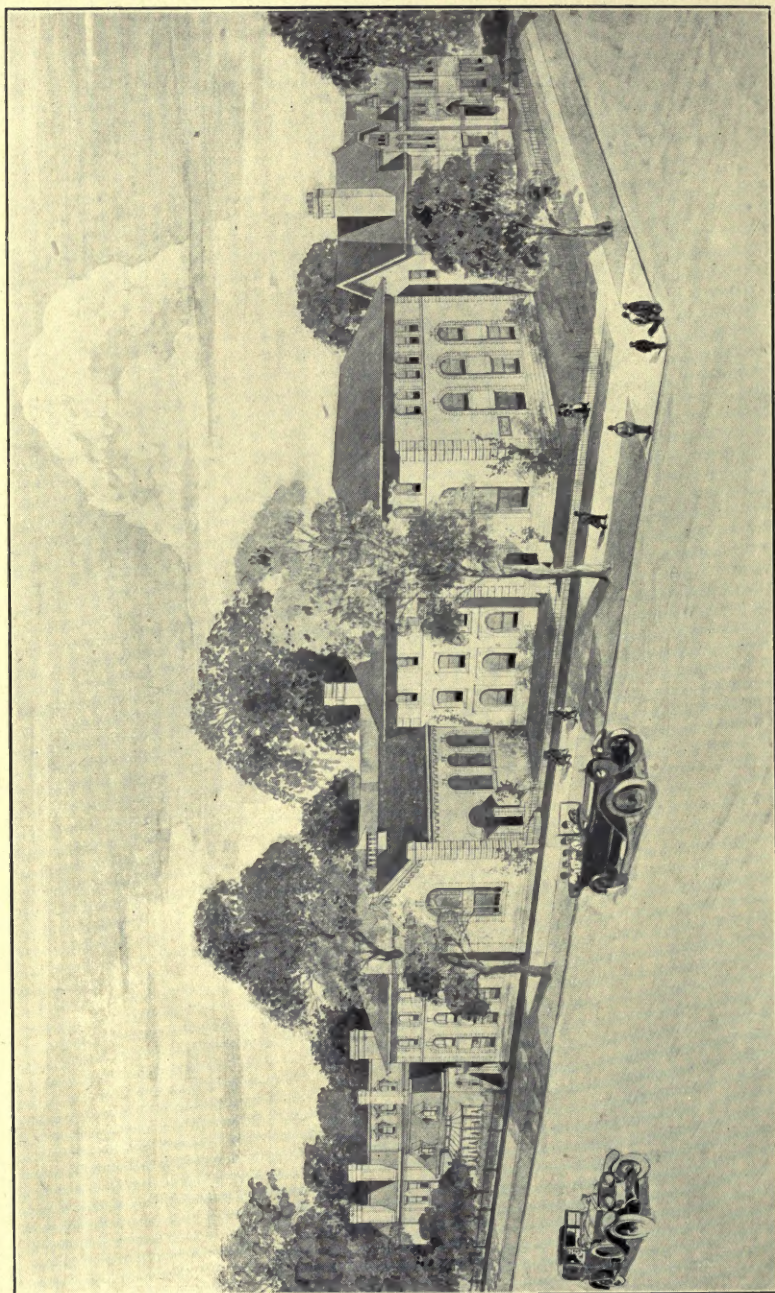
- TORONTO, CANADA

#3

Toronto Conservatory of Music



Thirty-Second Year Book
Toronto - - 1918-1919



THE TORONTO CONSERVATORY OF MUSIC
Main Building

Residence

Annex

Table of Contents

	PAGE		PAGE
Admission to Local Choral Societies	62-63	School Examinations	17
Advantages of Conservatory Instruction	11-12	School of Expression	68-69-70
Annual Syllabus	17	Sheet Music and Books	56
Board of Governors	5	Sheet Music Lending Library	56
Certificates	15	Sight-singing and Chorus Practice	61-62
Conservatory Branches	54-55	Sight-Singing Examinations—	
Conservatory Orchestra	46-47	Junior	63
Conservatory Residence	55	Intermediate	63-64
Dancing—Classical, National and Folk	67	Senior	64-65
Departments of Instruction	12-13	Post-Graduate	65
Diplomas	15-16-17	Special Certificates	17
Ensemble Classes	46	Teacher's Course (A.T.C.M.)	15
Evening Instruction	58	Term Calendar	4
Examinations	14-15	Theory, Harmony, Counterpoint, etc.	47-48-49
Faculty List	6-7	Lessons by Correspondence	49
Fees for Tuition	71-72-73-74-75	Text Books	49
Free Advantages, etc.	13-14	Elemetary Examination	49-50
History, Objects, etc.	9-10-11	Primary Examination	50
Local Centre Examinations	17	Junior Examination	50-51
Myers' Music Method	60-61	Intermediate Examination	51
Office Staff	5	Senior Examination	51-52
Orchestral Instruments	47	Marks	52-53
Organ Examinations—		Examination Papers	53
Graduation (L.T.C.M.)	27-28-29	Fees for Certificates and Diplomas	53
Post-Graduate	29-30	Toronto as a Musical Centre	12
Organ School	23-24-25-26	Violin Department	30
Outside Rooms and Board	56	Violin Examinations—	
Organ Practice	56	Graduation (L.T.C.M.)	30-31-32-33
Pianoforte Department	17-18	Viola, Contra Bass and other Orchestral Instruments	47
Pianoforte Examinations—		Violoncello Examinations—	
Graduation (L.T.C.M.)	18-19-20-21-22-23	Graduation (L.T.C.M.)	33-34
Post-Graduate (F.T.C.M.)	23	Vocal Department	35
Piano Tuning	66-67	Vocal Examinations—	
Preparatory Courses for Children	59-60	Graduation (L.T.C.M.)	35-36-37-38-39-40-41-42-43-44-45-46
Professional Situations	57	Post-Graduate (F.T.C.M.)	46
Rules and Regulations	57-58		
Scholarships, Medals, etc.	58-59		

The Toronto Conservatory of Music

CALENDAR 1918-19

SEPT., 1918

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

FALL TERM, 1918

Opens Monday, September 2nd, and closes Saturday, November 9th.

Thanksgiving Day will be a holiday. Lessons falling on that day will be made up at the mutual convenience of teacher and pupil.

WINTER TERM, 1918-19

Opens Monday, November 11th, and closes Thursday, January 30th.

Christmas vacation extends from Monday, December 23rd to Thursday, January 2nd, inclusive.

EXAMINATIONS

The dates, January 31st, February 1st and 3rd have been set apart exclusively for examination purposes; no lessons will be given on these dates. Applications must reach the Registrar not later than January 8th.

SPRING TERM, 1919

Opens Tuesday, February 4th, and closes Monday, April 14th.

SUMMER TERM, 1919

Opens Tuesday, April 15th, and closes Monday, June 30th.

Easter vacation includes Good Friday, April 18th; Saturday, April 19th, and Monday, April 21st.

EXAMINATIONS

The dates, June 24th, 25th and 26th, have been set apart exclusively for examination purposes and no lessons will be given on any of these days. Additional examination days will be allotted as may be required. Applications must reach the Registrar not later than May 15th.

FEBRUARY, 1919

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	

OCTOBER

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

MARCH

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

NOVEMBER

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

APRIL

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

DECEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

MAY

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

JANUARY, 1919

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

JUNE

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Board of Governors

SIR EDMUND WALKER, C.V.O.,
President.

J. A. MACDONALD, LL.D., and W. K. GEORGE, ESQ.,
Vice-Presidents.

A. S. VOGT, MUS. DOC.,
Musical Director.

SIR JOHN GIBSON, K.C.M.G.

W. P. GUNDY, ESQ.

G. T. SOMERS, ESQ.

CHARLES N. CANDEE, ESQ.

W. R. WADSWORTH, ESQ.

ELMES HENDERSON, M.A.

HERBERT C. COX, ESQ.

R. Y. EATON, ESQ.

Office Staff

H. J. BÖHME, *Secy.-Treas.*

MARION G. FERGUSON, *Registrar.*

HELENE SWITZER,

ANNIE McCRIMMON,

LILLIAN BATH,

GLADYS KIDD,

ELIZABETH SWAN,

MRS. DOUGLAS GOURLAY.

Auditors—CLARKSON, GORDON & DILWORTH.

Bankers—THE DOMINION BANK.

FACULTY

A. S. VOGT, Mus. Doc., Musical Director.

- ADAMSON, MRS. BERTHA D.—Violin.
 ADAMSON, LINA—Violin.
 ALLEN, ALMA BEATRICE, L.T.C.M.—Piano and Organ.
 ALLEN, JESSIE M.—Piano.
 ANDERSON, JESSIE I., L.T.C.M.—Piano.
 ATKINSON, G. D.—Piano and Organ.
 BAGGS, EDNA V.—Piano.
 BAKER, DALTON—Voice.
 BAKER, EMILY M., A.T.C.M.—Piano.
 BARR, HAZEL, A.T.C.M.—Piano.
 BARROW, B. H., Bandmaster, Queen's Own Rifles of Canada—Cornet, French Horn, and Scientific Development of the lips, lungs, and tongue.
 BASS, ETHEL F., A.T.C.M.—Piano.
 BATES, MONA, L.T.C.M.—Piano.
 BEGG, LILLIE C.—Piano and Myers' Music Method.
 BELLAMY, ANNE, A.T.C.M.—Piano.
 BIRCH, LILLIAN H.—Piano.
 BLACHFORD, FRANK E.—Violin.
 BLACK, ELLA P., L.T.C.M.—Piano.
 BLIGHT, ARTHUR—Voice.
 BORTHWICK, MACLEAN, L.R.A.M.—Voice.
 BRADLEY, MRS. J. W.—Voice.
 BROOME, EDWARD, Mus. Doc.—Voice and Organ.
 BROWN, MARION A., A.T.C.M.—Piano.
 BRUSH, MARJORIE A.—Voice.
 BRUSH, OLIVE S., L.T.C.M.—Piano.
 BUTLER, MYRNA—Piano.
 CARMAN, B. HAYUNGA—Piano.
 COATSWORTH, VIDA S.—Piano.
 COCKBURN, ALMA, Mus. Bac., L.T.C.M., L.Mus. (Tor.)—Piano.
 COCKBURN, FAIR—Piano.
 COLLETT, ETHEL M., L.T.C.M.—Voice.
 CONNOR, ANNIE M., F.T.C.M.—Piano.
 CONNOR, MARY G., F.T.C.M.—Violin.
 COOMBS, FRANCIS—Voice.
 COPELAND, RACHELLE, L.T.C.M.—Violin.
 COUTTS, GEORGE J.—Piano, Organ, Voice.
 CRANE, ETHEL MAY, A.T.C.M.—Piano.
 CREIGHTON, JENNIE A., L.T.C.M.—Piano.
 CRINGAN, A. T., Mus. Bac.—Voice, Music in Public Schools.
 CULLEY, H. T.—Flute.
 DAGGER, MILDRED—Piano.
 DALLYN, MARY, A.T.C.M.—Piano.
 DAVIS, LEXIE F., Mus. Bac., L.T.C.M.—Piano.
 DENTON, JOY—Voice.
 DICKSON, EDITH, F.T.C.M.—Piano, and Organ.
 DINEEN, J.—Saxophone and Clarinet.
 DRUMMER, JESSIE E., A.T.C.M.—Piano and Theory.
 FEATHERSTONE, BEATRICE—Piano.
 FERGUSON, ELMA, L.T.C.M.—Piano.
 FORSTER, VELMA—Piano.
 FRICKER, HERBERT AUSTIN, M.A., Mus. Bac., F.R.C.O.—Organ.
 GALLOWAY, JAMES, A.R.C.O.—Piano, Voice, and Organ.
 GEARING, LAURA M.—Piano.
 GIEGERICH, MARGARET—Violin.
 GILLMAYR, MADAME NATALIE—French, German, Italian, and Spanish.
 GOLDING, MRS. W. D.—Voice.
 GOODMAN, EVA M., L.T.C.M.—Piano and Organ.
 GOODWIN, F. E.—Voice.
 GORDON, MAUD, L.T.C.M.—Piano.
 GROVE, MARGARET E.—Piano.
 GRUETZNER, NAOMI M., A.T.C.M.—Piano and Myers' Music Method.
 HALLWORTH, ANNIE, L.T.C.M.—Voice.
 HAM, DR. ALBERT, Mus. Doc., Trinity College, Dublin; Mus. Doc. (Honoris Causa), Toronto University; F.R.C.O., England, and L.T.C.M., London—Voice and Organ.
 HARPER, MARJORIE—Piano.
 HARRISON, J. W. F.—Piano and Organ.
 HART, GLADYS, A.T.C.M.—Piano.
 HENDERSON, A. MABEL—Voice.
 HENDERSON, JESSIE, L.T.C.M.—Piano.
 HENDERSON, WINIFRED—Voice.
 HERALD, DONALD, L.T.C.M.—Piano.
 HEWLETT, W. H.—Piano and Organ.
 HILL, D. GWLADYS—Piano.
 HILL, JESSIE T.—Piano.
 HOFFMAN, MADAME B. de DURAS—French.
 HOLMES, HELENA—Piano.
 HOMUTH, MARGUERITE C., L.T.C.M.—Voice.
 HOPKINS, MRS. E. J.—Piano and Voice.
 HUGHES, EVA I., A.T.C.M.—Piano and Myers' Music Method.
 HUNTER, CARL H.—Voice.

- JACKSON, WILLIAM R.—Guitar, Mandolin and Banjo.
 JAFFEY, ABIE—Piano.
 JOHNSON, ANNIE, L.T.C.M.—Theory.
 KEELER, VIOLET E.—Piano.
 KIHLE, VIGGO—Piano.
 KIMBER, ALICE M., A.T.C.M.—Piano.
 KIRKPATRICK, F. H., Ph.D., Principal of School of Expression.
 KNIGHT, EVA, L.T.C.M.—Piano and Voice.
 KNIGHT, G. H., Mus. Bac., Victoria University, Manchester, England; Associate of Trinity College, London—Organ.
 LAWSON, LILY, A.T.C.M.—Piano and Myers' Music Method.
 MACDONALD, LUCY V., A.T.C.M.—Piano.
 MACORQUODALE, MARJORIE, A.T.C.M.—Piano.
 MACKAY, FLORENCE—Piano and Organ.
 MACTAVISH, SADIE A., L.T.C.M.—Voice and Sight-Singing.
 McFADDEN, EVANGELINE V., A.T.C.M.—Piano.
 McKNIGHT, LILY—Piano.
 McNALLY, W. J.—Piano and Organ.
 MARSHALL, MRS RUSSELL—Voice.
 MARTIN, CONSTANCE A. D., L.T.C.M.—Piano.
 MARTIN, HELEN R.—Voice.
 MISENER, ERLAND—Violin.
 MUNRO, MARGRIE—Piano.
 MYERS, EDITH, L.T.C.M.—Piano and Myers' Music Method.
 NEWMAN, LAURA—Piano.
 NEWTON, J. EARLE—Piano.
 NICHOLLS, RUBY S., Mus. Bac., A.A.G.O.—Theory.
 OLIVER, F. ARTHUR, L.T.C.M.—Piano and Organ.
 ORTON, M. ESTELLE—Voice.
 PALMER, EDWINA—Violin.
 PAMPHYLON, EVELYN, A.T.C.M.—Piano.
 PHILLIPS, EVELYNE E., L.T.C.M.—Piano.
 PRATT, GERTRUDE, L.T.C.M.—Piano.
 PREST, BEATRICE M., L.T.C.M.—Violin.
 QUEHEN, EUGENIE J. A., L.T.C.M., L.R.A.M. (London, Eng.)—Piano.
 QUINTILE, JOSEPH—Harp.
 RATCLIFF, S. MARJORIE, L.T.C.M.—Voice.
 RISON, LOUISE M.—Piano and Voice.
 ROBB, HARVEY—Piano.
 ROBERTSON, J. ALBA.—Piano.
 SANDERSON, MAUD E.—Piano.
 SCHIFF, MADELINE, L.T.C.M.—Piano.
 SEITZ, ERNEST—Piano.
 SELDON, E. GERTRUDE, B.A., L.T.C.M.—Voice and Sight-singing.
 SHAVER, DOROTHY B.—Voice.
 SHEPHERD, H. ETHEL—Voice.
 SHERRING, EDNA—Piano.
 SHERRIS, MARLEY—Voice.
 SINCLAIR, E. HAZEL, A.T.C.M.—Piano.
 SLATER, DAVID DICK, A.R.C.M., London, Eng.—Voice and the Art of Accompanying.
 SMART, MARY HEWITT—Voice.
 SMITH, MRS. LEO, L.T.C.M.—Violin.
 SMITH, LEO, Mus. Bac., University of Manchester—Violoncello and Theory.
 SMITH, MARIE—Violin.
 STALKER, WINNIFRED, L.T.C.M.—Piano.
 STAPLES, ALBERTA—Piano.
 STERNBERG, AMY—Classical, National and Folk Dancing.
 STEVENSON, M. M.—Voice.
 SYMONS, IRENE—Voice.
 TATTERSALL, RICHARD I.—Piano and Organ.
 TIPP, ALMA FLORENCE, L.T.C.M.—Piano.
 TUCKER, NORA M.—Piano.
 TURNER, FLORENCE M. C.—Piano.
 TWEEDIE, JANET—Piano.
 WALKER, ELIZABETH L., L.T.C.M.—Voice.
 WATKINS, OLIVE E.—Sight-singing.
 WEAVER, A. IRENE, L.T.C.M.—Piano.
 WELLS, PAUL—Piano.
 WHYTE, RUBIE A., A.T.C.M.—Piano.
 WICKSON, CARLOTTA, A.T.C.M.—Piano and Organ.
 WIDNER, MARY B.—Piano.
 WIDNER, REVA L.—Piano and Myers' Music Method.
 WILKS, R. F.—Piano Tuning.
 WILL, MABEL B., L.T.C.M.—Piano.
 WILLAN, HEALEY, F.R.C.O.—Organ, Theory, and Composition.
 WILLARD, MRS. MAUD GILLMAN, A.C.S.E., Post-Graduate School of Expression—Children's Classes.
 WILLCOCKS, LILLIAN E., L.T.C.M.—Voice and Piano.
 WILLIAMS, JEAN E., L.T.C.M.—Voice.
 WILLIS, JEAN V.—Piano.
 WILSON, HELEN R., L.T.C.M.—Piano.
 WITHERIL, CHARLOTTE M., A.T.C.M.—Piano.
 WRIGHT, MYRTLE, L.T.C.M.—Piano.



MUSICAL DIRECTOR'S STUDIO

Toronto Conservatory of Music

History, Objects, Etc.

THE TORONTO CONSERVATORY OF MUSIC, founded by the late Dr. Edward Fisher in 1886 and opened to the public in September, 1887, may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. The name "Conservatory" had been used by several institutions prior to 1886. These, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense in which that term is understood in the art centres of older countries.

The objects of the Conservatory, as stated in its charter, are manifold, but of chief public interest are the following:—

To furnish instruction in all branches of the Art and Science of Music, Voice Culture, and Expression, and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students' mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold by lease, purchase, or otherwise all lands, buildings, real and personal property, instruments and appliances, patents, systems, licenses, rights or privileges necessary for the thorough equipment and maintenance of a Conservatory of Music, or beneficial directly or indirectly thereto; to furnish board and lodging for teachers, students, and other persons in any way connected with the said Conservatory of Music, and to exercise all such powers as may be calculated to advance musical culture and application.

Since its establishment, the Toronto Conservatory of Music, which has become the largest school of music in the Empire, has occupied a pre-eminent position in Canada, consistently maintaining an unrivalled standard as regards the distinction of its faculty, its artistic results and the unique completeness of its general equipment.

The buildings of the Conservatory, together with their splendid situation, at the corner of College Street and University Avenue, compare favorably with some of the most famous institutions of the kind either in America or Europe. Originally located at the south-east corner of Yonge Street and Wilton Avenue, the remarkable growth of the institution led, in 1897, to the purchase of the present site and the erection of appropriate buildings. Extensive additions have been made from time to time, including the establishment of the commodious women's residence to the south of the main buildings.

The Conservatory Music Hall, with seating capacity of over five hundred, is architecturally one of the most elegant and acoustically one of the most satisfactory halls in Canada for chamber music and other recitals. In it is installed the Conservatory's splendid three-manual concert organ, one of the finest existing examples of the well-known firm of Casavant Freres, St. Hyacinthe, Quebec.

Several excellent modern two-manual practice organs are installed in special practice rooms, and as regards the exceptional facilities existing in this respect, as in others, the institution stands alone in Canada, and amply fulfils all the requirements of a music school of the first rank.

The favorable location of the Conservatory has contributed much to its attractiveness. Situated near the centre of the city's population, in close proximity to the great cluster of educational and public buildings which are grouped around Queen's Park, including the University of Toronto and the Ontario Parliament Buildings, the Conservatory's surroundings are at once unique and impressive.

The record of the Conservatory, during the thirty-one years of its existence, has been one of consistent development. Its actual average enrolment during recent seasons has exceeded twenty-five hundred pupils. In order to meet the constantly increasing registration of pupils from all parts of the Dominion and many States of the neighboring Republic, as well as from the West Indies and Newfoundland, further important additions to the buildings of the Conservatory were begun in the spring of 1914. These were completed in December, 1915. Sixteen new and handsome modern class rooms and a splendidly appointed recital hall were thus added to the Conservatory's already exceptional equipment.

The Conservatory Faculty is of unusual strength and influence, including many brilliant native-born artists as well as others of high rank who have been attracted to the Conservatory from Great Britain, Continental Europe and the United States, constituting a teaching personnel of rare distinction and efficiency, and obviating the necessity of students going abroad in order to complete their musical education.

On May 31st, 1913, the Conservatory suffered the loss, through death, of Dr. Edward Fisher, the institution's founder, who for twenty-six years had guided the artistic activities of the important school of music which he had called into existence. The high standing of the Conservatory, its student enrolment of over two thousand, at the time of Dr. Fisher's death, the quality of its work, and the contribution it has made to the musical life of Canada constitute it

a lasting memorial to its founder, who was also for so long a period its administrator.

The Board of Governors of the Conservatory, on June 6th, 1913, appointed Dr. A. S. Vogt to the important position of Musical Director of the Conservatory rendered vacant through Dr. Fisher's death. Dr. Vogt, who was for twenty-one years connected with the piano faculty of the Conservatory, and was closely associated with Dr. Fisher in the various artistic activities of the institution, is also well known throughout Canada and the United States as founder and, until 1917, conductor of the Toronto Mendelssohn Choir.

Advantages of Conservatory Instruction

The advantages of Conservatory over private instruction are numerous and varied. The genuine Conservatory of Music stands in much the same relation to the private teacher as the University does to the private tutor. Exceptional circumstances render it desirable at times to employ private instructors, whether in music or other branches of learning, but such exceptions only serve to emphasize the need of institutions carefully organized to guard the interests and meet the needs of the large majority of students.

Unfortunately, under existing conditions, even in the older countries of Europe, the music profession embraces many incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to judge as best he may of that person's fitness for his vocation.

A Conservatory of Music worthy of its title presents no such uncertainty to the mind of the pupil. Again, the stimulating atmosphere of a large music school is in itself a distinct advantage to the student. Narrowness and one-sidedness of culture are always to be guarded against by the music student of high aims, and no better safeguard from these faults can be found than in the broadening and inspiring influences of a comprehensive and progressive Conservatory of Music.

The Class System, in which pupils are arranged in graded classes, is available in all branches for such as desire it. Students of the Conservatory may take individual lessons either once, twice, or oftener each week, the lesson consisting of thirty, forty-five or sixty minutes in length, as may be desired, the tuition fees being proportioned to the length of the lesson.

In the study of music, theory and practice should always go hand-in-hand. While it is possible to obtain excellent results from

private teachers, provided the best are selected, yet the Conservatory, with its carefully chosen specialists in every department, is best designed to give the student a full equipment as a musician, and send him forth into the world thoroughly prepared to do his best work as an artist, whether it be in the capacity of a teacher or performer.

Toronto as a Musical Centre

The remarkable development of the Conservatory as an outstanding factor in the musical educational life of Canada is due in large measure to the unique and complete character of the institution's general equipment combined with a faculty of international reputation—unquestionably the strongest in the Dominion. Of great importance to the music student, however, is the matter of his musical environment, quite apart from the pedagogical routine and artistic life of even the most splendidly appointed school of music.

As a musical and educational centre, generally, Toronto offers attractions and affords opportunities not to be found to the same degree in any other Canadian city. Frequent recitals by artists resident in Toronto, concerts by prominent local organizations, with performances at intervals by the greatest European and American singers and instrumental virtuosi, orchestras, chamber music societies and operatic companies are amongst the many factors entering into Toronto's average musical season. The student is enabled to keep in touch with international musical effort of a varied and advanced character, conditions which cannot fail to broaden his musical outlook and to exert a potent influence on his musical taste and general artistic growth.

Departments of Instruction

The following list of Departments of Instruction, each having a definite field of work, and presenting such distinctive characteristics as to give it the importance of a separate school, indicates the comprehensive character of the institution's activities:—

SCHOOL FOR THE PIANOFORTE.

“ THE VOICE.

“ THE ORGAN.

“ THE VIOLIN AND OTHER STRINGED INSTRUMENTS.

SCHOOL FOR THEORY, INCLUDING HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION, MUSICAL HISTORY AND ACOUSTICS.

“ ORCHESTRAL AND BAND INSTRUMENTS, AND ORCHESTRAL PLAYING.

“ EXPRESSION (Reading, Oratory, Physical Culture, etc.).

“ LANGUAGES (Italian, French, Spanish and German).

“ CLASSICAL, NATIONAL AND FOLK DANCING.

“ PIANO TUNING.

“ KINDERGARTEN MUSIC METHOD.

FREE ADVANTAGES

Theory, Sight Singing, Lectures, Orchestral Practice

Students of the Conservatory have, in addition to their regular lessons, certain specific FREE ADVANTAGES. Among these are included Elementary Classes in THEORY. This course may be taken by all Conservatory students pursuing one or more principal studies. An attractive form of teaching the rudiments of music has been adopted by the Conservatory, which renders the study of musical theory more practical and interesting than by the usual methods. No student should neglect the privilege of attending these classes. The free elementary classes referred to commence in the first week of October and February. Free Orchestral Practice is available for the more advanced pupils. (See pages 46 and 47). Also LECTURES, accessible gratuitously to all Conservatory students, are at intervals given on such subjects as *Musical History and Biography, Aesthetics of Music, Psychology, Musical Pedagogy, Analysis of Classical Works, Acoustics, Anatomy and Hygiene of the Vocal Organs, Health Principles*, and other relevant subjects. Such lectures form an intellectual background of great value to all who wish to acquire, with their practical studies, an intelligent and comprehensive view of musical art.

Free and partial scholarships are annually awarded to students in each of the leading departments, thus oftentimes facilitating the completion of courses of study which it otherwise would be difficult to accomplish.

Concerts and Recitals

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts and recitals are held, at

which the most important works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. Occasionally, also, Artist's Recitals are given by members of the Faculty and by visiting musicians. Besides these more important occasions, frequent recitals are given, in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part. These exercises are of great advantage to pupils, stimulating them to increased exertion in their own studies, and furnishing opportunities for the development of their powers and the acquirement of the confidence necessary to a creditable performance in the presence of an audience.

Invitation cards or programmes which are issued by the Conservatory in connection with the majority of Conservatory Concerts and Recitals may be obtained by pupils on application at the Conservatory Office. For the best visiting and local concert attractions arrangements are frequently made whereby pupils of the Conservatory are enabled to obtain tickets at much reduced prices.

Libraries

The Conservatory Reference Library has grown to such proportions as to make it an important feature in the equipment of the institution. The student here has ready access to the best works extant on music, the catalogue embracing the highest authorities on Musical History, Biography, Theory, Technique of the Art in its various sub-divisions, Aesthetics, Pedagogics, etc., besides an extensive collection of opera, orchestra and oratorio scores, standard piano classics, chamber music, and other valuable works. Students have free and unrestricted use of the library during all hours when the Conservatory is open. The leading Canadian, English and American musical journals are kept on file in the reception room for the use of students.

Conservatory students also have access to the University Library and Reading Room, which is situated only five minutes' walk distant, on payment of the usual Students' Library Fees; and also, of course, to the new Free Public Library, situated on College Street, only two blocks west of the Conservatory.

Examinations, Certificates, Diplomas, Etc.

The Toronto Conservatory of Music affords every facility for the acquirement of a complete musical education, beginning with the Kindergarten and ending only with the fullest development of each

individual's talents and capabilities. Its aim is to furnish not only elementary instruction in the best and most thorough manner possible, and at the lowest practicable cost to the student, but also, through its most eminent teachers, to enable students possessing the requisite talent and application to fit themselves for professional careers in any chosen department of musical activity.

Examinations are held in the Conservatory in all departments twice during each academic year—the date of the first being at the end of the Winter Term, about February 1st; that of the second near the end of the Summer Term, about June 15th-25th.

The Conservatory's Local Examinations, held at the Conservatory or elsewhere, are open to all candidates who may present themselves, whether Conservatory students or not, on payment of fees, and on complying with the prescribed rules and regulations. Examinations are not compulsory except for the obtaining of certificates and diplomas. Full particulars regarding the Conservatory's Local Centre and School Examinations are set forth in the special Annual Syllabus outlining the requirements of those examinations.

The Musical Director will be pleased to make appointments for consultation with any persons, whether students of the Conservatory or not, who may desire advice or information concerning their studies or student requirements.

Certificates

Certificates, indicating that certain standards have been reached in the Conservatory's Local Centre or School Examinations, are awarded to candidates passing the various Introductory, Elementary, Primary, Junior and Intermediate Examinations, the Instrumental and Singing Certificates being granted only after candidates have passed the Theory Examinations connected with and prescribed for each subject and grade, as set forth in the Annual Syllabus. Several of the lower grades, however, require no Theory. The Conservatory standards of marking in all Examinations are as follows: "PASS," 60 to 69 marks, inclusive; "HONORS," 70 to 79 marks, inclusive, and "FIRST CLASS HONORS," 80 to 100 marks.

Note.—Candidates may, if so desired, proceed at once to any of the various higher grades of the Conservatory's Examinations for which they may be prepared without first taking Examinations of the lower grades.

Graduation Diplomas (L.T.C.M.)

Diplomas are awarded to candidates passing the Graduating Examinations in any of the following departments, namely: Piano-forte, Voice, Organ, Musical Theory, Violin and Violoncello.

These Examinations are open only to students who have pursued

their studies in the Conservatory for a period of at least one academic year.

Candidates may proceed at once to the Graduation Examination without taking the lower examinations.

Diplomas for graduation in instrumental or vocal music are awarded only after candidates have passed certain Theory Examinations as prescribed in the graduation requirements. Candidates for the Vocal graduating examinations are also required to qualify for the Primary Pianoforte Certificate before a Diploma is awarded. Attendance at the special annual courses of Conservatory lectures, to be duly announced from time to time, will also be obligatory on candidates for the Licentiate Diploma.

Graduation Examination for Diploma of Licentiate-ship (L.T.C.M.)

Important changes were adopted by the Conservatory in 1914 in connection with its Graduation (Artists' Course) Examinations, a marked advance in the already high graduating standard having been decided upon. Successful candidates in these Examinations will hereafter be entitled to style themselves Licentiates of the Toronto Conservatory of Music (L.T.C.M.). Before being awarded Diplomas all Graduates will be required to take part in a public recital, and to provide at least one-half of the programme of such recital. Graduates of the School of Expression will hereafter be known as Licentiates of the Conservatory School of Expression, and will be entitled to use the letters L.C.S.E., indicative of the same.

Teacher's Course (A.T.C.M.)

An important departure was also instituted by the Conservatory in 1914, designed to meet the requirements of students pursuing their studies beyond the standards prescribed in connection with the Examinations of the Intermediate Grades, and who may desire to develop a higher order of proficiency as solo performers, combined with advanced practical knowledge of modern pedagogical methods qualifying them as teachers in their respective branches of study. These Examinations for the newly established Associateship Diplomas will be open to Conservatory students as well as to candidates entering at any of the Conservatory's Local Centres.

Full details of the practical requirements in connection with the Associateship Examinations are set forth in the special Annual Syllabus issued in connection with the requirements of the Conservatory's Local Centre and School Examinations. Diplomas entitling successful instrumental and vocal candidates for the Associateship Examinations to style themselves Associates of the Toronto Conservatory of Music, and to use the letters A.T.C.M., as indicat-

ing the same, will be awarded to candidates holding the necessary Theory Certificates as outlined in the Annual Syllabus.

Candidates for the Vocal Associateship Examinations will also require to qualify for the Junior Pianoforte Certificate before a Diploma is awarded.

Local Centre, including Associateship (A.T.C.M.) Examinations

The requirements for the various Local Centre Grades—Introductory, Elementary, Primary, Junior and Intermediate—and for the Associateship (Teacher's Course) Examination (A.T.C.M.) are set forth in the ANNUAL SYLLABUS, copies of which may be had on application to the Registrar. The Syllabus also contains full particulars regarding the special School Examinations instituted in 1918.

Special Certificates

No letters of recommendation or testimonials other than the Certificates or Diplomas of the Conservatory will be given to pupils of the institution. Following the plan of some of the leading European institutions, however, undergraduates who have been in attendance for at least two years and who have shown talent and application in special work under some of the leading teachers of the Conservatory, will be entitled to receive a Directorial Certificate, testifying to their professional standing, recording such examinations as they may have passed, and detailing the artistic work actually covered by them during their student period. The fee for this special Certificate is \$10.00.

Pianoforte Department

The success attending the Toronto Conservatory Piano School has been conspicuous throughout its history. A number of the leading members of the Piano Faculty have been trained in the best schools or by the most eminent private teachers of the foremost art centres of Europe. Many of the Conservatory's Piano graduates and undergraduates are filling important positions throughout Canada and elsewhere, while its piano students at present in attendance are numbered by many hundreds. The teachers in the Introductory, Elementary, Primary and Junior grades of this department have been carefully chosen, and are admirably equipped for the important work of laying a proper foundation for the studies of every Conservatory pupil, at whatever age he or she may enter the insti-

tution. Owing to the thoroughness of the training imparted younger students, they are not, at later periods, likely to be subjected to the discouraging experiences so common, of having to undo their previous work and lay an entirely new foundation for their playing.

While the standard classical composers are drawn upon for the greater part of the Piano curriculum, the more modern romantic school is by no means neglected. The Conservatory recognizes the fact that pianists of the present day must be versatile and many-sided in their artistic resources, and to this end the Piano course is planned from its most elementary stages upwards. Frequent Piano recitals are given both by members of the Faculty and students, the latter being thus enabled not only to cultivate their tastes by hearing best composers interpreted by competent artists, but to develop their own powers of performance to the fullest extent.

Younger students are encouraged to take part in the Primary and Junior Recitals as soon as they are properly grounded in the earlier requirements of touch, phrasing and musical interpretation.

Graduation Pianoforte Examination (L.T.C.M.)

Candidates must be prepared to play eight numbers chosen from the following list of compositions. In the choice of repertoire candidates are advised to include a liberal proportion of compositions from the works of such standard composers as Bach, Beethoven, Chopin, Schumann, Liszt, etc. One number must be prepared without teacher's assistance.

Note.—The editions indicated in connection with certain compositions on the list are given merely for the purpose of identification. Any standard edition will be accepted by the examiner.

The candidates' selections must include one complete Concerto for Piano and Orchestra, chosen from the following:—

Mozart—D Minor; A Major.

Beethoven—C Major; C Minor; G Major.

Mendelssohn—G Minor; G Major.

Schumann—A Minor.

Liszt—E \flat Major; A Major.

Chopin—E Minor; F Minor.

Grieg—A Minor.

Saint-Saens—G Minor; C Minor; F Major.

Macdowell—A Minor; D Minor.

Rachmaninoff—C Minor.

Rubinstein—D Minor.

Tschaikowsky—B \flat Minor.

One of the following works of chamber music will be accepted in place of any one specified graduating solo number:—

Beethoven—Trio in G Major, Op. 1, No. 2.

Trio in E \flat , Op. 70, No. 2.

Trio in B \flat , Op. 97.

Kreutzer Sonata.

- Brahms*—Trio in C Minor.
Dvorak—Trio in B \flat , Op. 21.
Mozart—Trio in G Major.
Mendelssohn—Trio in D Minor.
Schumann—Quartette in E \flat .
Saint-Saens—Trio in F Major.

List of Graduating Compositions (L.T.C.M.)

- Bach, J. S.*—Chromatic Fantasia and Fugue.
 Partita, No. 2 in C Minor.
 No. 4 in D Major.
 No. 6 in E Minor.
 Toccata and Fugue in D Minor (Tausig's Transcription).
 English Suites, Nos. 5, 6.
 Prelude and Fugue in A Minor (Liszt's Transcription).
 Passacaglia in C Minor (D'Albert's Transcription).
 Well-Tempered Clavichord, Vol. I:—
 Prelude and Fugue in C Sharp Major, No. 3.
 Prelude and Fugue in A Minor, No. 20.
- Bach-Busoni*—Violin Chaconne, Transcription.
- Bach-Tausig*—Toccata and Fugue in D Minor.
- Beethoven, L. van*—Waldstein Sonata, Op. 53.
 Sonata, Op. 2, No. 3.
 Sonata, Op. 27, No. 1.
 Sonata, Op. 31, No. 3.
 Sonata Appassionata, Op. 57.
 Sonata, Op. 101.
 Sonata, Op. 109.
 Thirty-two Variations.
- Brahms, Johannes*—Sonata in C Major, Op. 1.
 Sonata in F \sharp Minor, Op. 2.
 Variations, Op. 9.
 Scherzo, Op. 4.
 Variations and Fugue, Op. 24.
- Chopin, F.*—Sonata in B \flat Minor, Op. 35.
 Sonata in B Minor, Op. 58.
 Ballade in G Minor, Op. 23.
 Polonaise in A \flat , Op. 53.
 Etudes, Op. 10, Nos. 1, 2, 4; 9, 10, 11.
 Etudes, Op. 25, Nos. 1, 6, 8; 3, 4, 5; 10, 11, 12.
 Preludes, Op. 28, Nos. 16, 19 and 21.
 Scherzo in B \flat Minor, Op. 31.
 Scherzo in C \sharp Minor, Op. 39.
 Ballade in F Minor, Op. 29.
- Czerny, C.*—Toccata, Op. 92 (Transcribed by Bischoff).
- Dvorak, Anton*—Slavische Tänze, Op. 46, Bk. I.
 Slavische Tänze, Op. 46, Bk. II.
- Faure, G.*—Impromptu in F Minor.
- Grieg, Eduard*—Ballade in G Minor, Op. 24.
- Hinton, Arthur*—Six pieces for Pianoforte—A Summer Pilgrimage—(any three, including Romance and Scherzo (Fischer)).
- Liadoff, A.*—Etude in A \flat , Op. 5.

- Liszt, Franz*—Ballade in B Minor.
 Polonaise in E.
 Tarantella (Venezia e Napoli).
 Rhapsodies Hongroise, Nos. 1; 2; 9; 12; 14; 15.
 Legend, St. Francis Walking On the Waves.
 Waldesrauschen } together.
 Gnomenreigen }
- Macdowell, Edward A.*—Sonata (Tragica), No. 1, Op. 45 in G Minor.
 Sonata (Keltic), No. 4, Op. 59 (Schmidt).
- Mendelssohn, F.*—Variations Serieuses, Op. 54.
 Six Preludes and Fugues, Op. 35:—
 No. 1 in E Minor; No. 5 in F Minor.
- Moszkowski, M.*—Etude, Op. 19, No. 3, and Etude, Op. 32, No. 2.
 Two Concert Etudes, Op. 48 (either one).
- Moussorgsky, Modeste*—Tableaux d'une Exposition, série de dix pièces
 (any seven numbers, including, however, numbers 1—with Promenade, 4, 6, 7, 9 and 10).
- Paderewski, I. J.*—Thème Varié, Op. 16, No. 3.
- Paganini-Liszt*—Six Grandes Etudes (any one).
- Rabikoff, W. C.*—Chansons du Cœur, Op. 24 (Jurgenson).
- Rachmaninoff, S.*—Sonata, Op. 28 (Gutheil).
 Prelude in G Minor, Op. 23, No. 5 } together.
 Polichinelle, Op. 3, No. 4 }
- Ravel, Maurice*—Sonatina, in F# (Durand).
 Valses Nobles and Sentimentales (Durand).
- Rubinstein, A.*—Etude on False Notes (Schirmer).
- Saint Saens, C.*—Six Bagatelles, Op. 3 (Durand).
 Caprice in G, with Fugue (Alceste de Gluck).
 Six Etudes, Op. 111, Bk. II (Durand).
- Saint-Saens-Liszt*—Danse Macabre.
- Sapellnikoff, W.*—Danse des Elfes, Op. 3.
- Schlozer, Paul de*—Two Concert Etudes:—Op. 1, No. 1 in Eb, and Op. 1, No. 2 in Ab (either).
- Schumann, R.*—Papillons, Op. 2.
 Toccata, Op. 7.
 Six Etudes de Concert, Op. 10 (any three).
 Kreisleriana, Op. 16.
 Fantasia, Op. 17.
 Carnival, Op. 9.
 Sonata in F# Minor, Op. 11.
 Faschingsschwank Aus Wien, Op. 26.
 Sonata in G Minor, Op. 22.
 Etudes Symphoniques, Op. 13 (Tema and any three Etudes).
- Schubert-Tausig*—Marche Militaire.
- Schytte, L.*—Sonata in Bb, Op. 53 (Schirmer).
- Smetana, F.*—Concert Etude, By the Seashore, Op. 17.
- Sjögren, Emil*—Sonata in E Minor, Op. 35 (Hansen).
- Tschaikowsky-Pabst*—Paraphrase de Concert, sur l'Opera, Eugène Oneguine.
 Theme Original et Variations, Op. 19, No. 6 (Harris).

Technical and other Tests

Candidates will be required to play three etudes, to be chosen by the candidates from the Clementi-Tausig Gradus ad Parnassum, the choice to be made from the following numbers:—1 and 2 (counting as one number), 3, 7, 11, 13, 17, 19, 21; also any etude from


Kullak's School of Octaves, Vol. II., except the legato etude in F, No. 3; also one etude from any one of the following works, viz.:—Moscheles, Op. 70; Henselt, Op. 2 or Op. 5; Chopin, Op. 10 or Op. 25, or Liszt's Paganini Etudes.

Canadiates will also be required to play from memory the following:—


SCALES (Legato and Staccato)—Major and minor scales, hands together, similar and contrary motion, the legato in quarter, eighth and sixteenth notes; staccato, hand and finger touches in quarter and eighth notes; compass in similar motion four, and in contrary motion two octaves.

The major and both modes of the minor scales are also required in similar motion, separated by a third, a sixth and a tenth.

The harmonic minor scales are required in both similar and contrary motion; the melodic minor in similar motion only.


Metronome  = 120.

The chromatic scale, beginning on any note, similar and contrary motion, quarter, eighth and sixteenth notes; also in similar motion, separated by a minor third, a minor sixth, and a minor tenth; staccato in quarter and eighth notes only.

Metronome  = 120.

All scales should also be played in triplet rhythms in quarter and eighth notes.


CHORDS—Major and minor common chords, in triad and four-note forms, dominant and diminished seventh chords, in four-note form, with inversions, solid and broken, hands together. The solid chords to be played in quarter notes, with legato, half-staccato and staccato touches; the broken triads in quarter and eighth notes, and the four-note chords in quarter, eighth and sixteenth notes.


Metronome  = 126.

ARPEGGIOS (Legato and Staccato)—Arpeggios formed on all major and minor chords, also the dominant seventh and diminished seventh chords, all with inversions, the legato in quarter, eighth and sixteenth notes; staccato, hand touch, in quarter and eighth notes. The seventh chords to be played also in triplets, quarter and eighth notes only.

Metronome  = 120.

OCTAVES—Major, minor and chromatic scales, in octaves, hands together, in similar motion, with any variety of touch required. The staccato in quarter, eighth and sixteenth notes, the legato and arm touches in quarter and eighth notes only.

Metronome  = 80 (contrary motion).

Metronome  = 100 (similar motion).

SCALES IN DOUBLE THIRDS AND DOUBLE SIXTHS—All major and harmonic minor scales, at a moderate tempo, legato and staccato, in double thirds and double sixths, compass two octaves.

EAR TEST—Sing minor scales, melodic and harmonic, and all major and minor intervals within the compass of an octave, or, if unable to sing, recognize the scales and intervals when played by the examiner.

Note.—Piano candidates who hold the Intermediate Sight-Singing Certificate will be allowed full marks on the ear test without examination.

PLAYING FROM A FIGURED BASS—Candidates will be required to play from a figured Bass, adding three upper parts. This test may include the dominant and diminished seventh chords, with their inversions, also augmented chords.

SIGHT PLAYING AND TRANSPOSING TESTS—Candidates will be required to play at sight a composition equal to the more difficult Junior pieces, and transpose and play at sight, in any given key, the accompaniment to a song of the Primary grade.

Marks will be awarded under the following heads:—

TECHNIQUE—

Scales, Arpeggios, Chords, Octaves..... 20

INTERPRETATION OF PIECES—

Analyzed as follows:

(a) Correctness of notation, choice and steadiness of tempo, quality of touch, variety of tone and phrasing	18
(b) Use of Pedal	8
(c) Conception, control, style and artistic delivery, musician-ship in self-studied piece and other work	28
(d) Memory playing	6
	— 60
Sight Playing and Transposing	10
Playing from a Figured Bass	5
Ear Test	5
	<hr/> 100

Note.—Candidates obtaining 60 per centum or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to present themselves for a supplemental examination before a Diploma is awarded. The fee for such supplemental examination is \$6.00.

Pianoforte Diploma

Candidates passing the Graduating Pianoforte Examination will receive a T.C.M. Pianoforte Diploma (L.T.C.M.) after passing the Junior Theory and Musical Form Examinations.

Examination Fees	\$10.00
Diploma *	5.00

Note.—Fee for Diploma should be paid together with fee for examination. In case of failure to pass, the amount of the Diploma fee will be refunded. In the event of failure candidates may re-enter for the Licentiate Examination upon payment of a fee of \$6.00.

Post Graduate Pianoforte Examination

Graduates of the Pianoforte Department of the Conservatory of Music who wish to pursue special courses of study with a view to fitting themselves for positions of greater responsibility in the profession will be afforded every opportunity for so doing, under the leading masters of the institution. An additional student period of two years in Post-Graduate work is required from candidates for the Post-Graduate Diploma of the Conservatory. Candidates passing this advanced examination, which includes possession of the Intermediate Theory and Musical History Certificates, will receive the Post-Graduate Diploma, entitling the candidate to Fellowship in the Conservatory (F.T.C.M.).

Examination Fees	\$12.00
Diploma (see note above)	5.00

The Organ School

In the Organ Department the Conservatory affords its students every facility for a comprehensive course of instruction in the various great schools and in all departments of organ music.

The Organ Faculty of the Conservatory is one of notable strength, comprising, as it does, a number of prominent Canadian musicians, as well as others, whose education and experience have been gained in Great Britain, Continental Europe or the United States, and whose reputation in Canada is well established.

Particulars regarding the various Examinations preceding the graduation (L.T.C.M.) standard may be found in the Annual Syllabus issued in connection with the Examinations held at the Conservatory's Local Centres. For such as may wish to further advance themselves as church or concert organists a special Post-Graduate or Fellowship Examination, following the Licentiate, will be available.

A notable advance was made in 1908 in the equipment of this department by the installation in the Music Hall of a new and magnificent instrument of the most modern character.

No expense was spared to make this Organ, with regard to voicing, delicacy of action, completeness of mechanical registers, pistons, and general specification, as nearly perfect as could be effected within the moderate dimensions of the Conservatory Music Hall,

It was built by Messrs. Casavant Freres, of St. Hyacinthe, Que., a firm holding a most enviable position amongst the leading organ builders of the world.

Two fine tubular-pneumatic, two-manual Pipe Organs, designed specially for practice purposes, are also available for daily use by Organ students.

Lessons and practice are obtainable on every week day, and also during the evenings.

Specification of the new Concert Organ in the Conservatory Music Hall.

Compass of Manuals, CC to C, 61 keys. Compass of Pedals, CCC to G, 32 keys.

GREAT ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
1. Double Open Diapason	73	16	5. Dolce	73	8
2. Open Diapason No. 1 (6 inch wind, leathared and heavy metal).....	73	8	6. Principal	73	4
3. Open Diapason No. 2 (medium voicing)	73	8	7. Wald Flöte	73	4
4. Doppel Flöte	73	8	8. Twelfth	68	2
			9. Fifteenth	68	2 1/4
			10. Mixture	2 ranks	219
			11. Trumpet (6 inch wind)	73	8

SWELL ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
12. Bourdon	73	16	18. Flauto Traverso	73	4
13. Open Diapason (large scale)	73	8	19. Gemshorn	73	4
14. Stopped Diapason	73	8	20. Piccolo	68	2
15. Viol di Gamba	73	8	21. Mixture	4 ranks	292
16. Voix Celeste	49	8	22. Cornopean (6 in. wind)	73	8
17. Dolceissimo	73	8	23. Oboe	73	8
			24. Vox Humana	73	8

CHOIR ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
25. Geigen Principal	73	8	29. Viol d'Orchestre	73	8
26. Melodia	73	8	30. Flageolet	73	2
27. Dulciana	73	8	31. Contra Fagotto	73	16
28. Harmonic Flute	73	4	32. Clarinet	73	8

PEDAL ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
33. Double Bourdon (Re- sultant)	32	32	36. Bourdon	32	16
34. Open Diapason (wood)	32	16	37. Lieblioh Bourdon	32	16
35. Open Diapason (metal)	32	16	38. Flute	32	8
			39. Violoncello	32	8
			40. Dolce Flute	32	8
			41. Trombone (6 in. wind)	32	16

MECHANICAL REGISTERS.

- | | |
|---------------------------|---------------------------|
| 42. Great to Pedal. | 52. Choir to Great. |
| 43. Swell to Pedal. | 53. Choir Sub to Great. |
| 44. Choir to Pedal. | 54. Choir Super to Great. |
| 45. Swell Super to Pedal. | 55. Great Super. |
| 46. Swell to Great. | 56. Swell Sub. |
| 47. Swell Sub to Great. | 57. Swell Super. |
| 48. Swell Super to Great. | 58. Choir Sub. |
| 49. Swell to Choir. | 59. Choir Super. |
| 50. Swell Sub to Choir. | 60. Tremulant to Swell. |
| 51. Swell Super to Choir. | 61. Tremulant to Choir. |

PISTONS.

- | | |
|--|--------------------------------------|
| 4 Adjustable to Swell. | 1 Reversible Swell to Pedal. |
| 4 Adjustable to Great. | 1 Reversible Choir to Pedal (thumb). |
| 3 Adjustable to Choir. | 1 Reversible Swell to Great. |
| 3 Adjustable to Pedal (foot). | 1 Reversible Swell to Choir. |
| 4 Acting on all stops and couplers (foot). | 1 Reversible Choir to Great. |
| 1 Reversible Great to Pedal (foot). | 1 Swell Pedal. |
| 1. Reversible Great to Pedal. | 1 Swell Pedal to Choir. |
| | 1 Crescendo Pedal. |

Organ blown by a special slow speed orgoblo.

Console placed in front of the stage.

Action electric throughout.

Manual pistons independent of Pedal Organ.

Piston placed at side to take in all stops and couplers.

Wind Indicator and Crescendo Indicator, disc style.

Reversible foot piston operating on Pedal reed.

Specification of the Conservatory Practice Organ (No. 2).

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

NOTES. FEET.				NOTES. FEET.			
1. Open Diapason...	Metal	61	8	3. Dulciana	Metal	61	8
2. Melsodia	Wood	61	8	4. Principal	Metal	61	4

SWELL ORGAN.

NOTES. FEET.				NOTES. FEET.			
5. Stopped Diapason	Wood	61	8	7. Harmonic Flute	Metal	61	4
6. Aeoline	Metal	61	8	8. Oboe	Metal	61	8

PEDAL ORGAN.

NOTES. FEET.			
9. Bourdon	Wood	30	16

COUPLERS.

- | | |
|----------------------------------|---------------------------------|
| 10. Swell to Great. | 13. Swell at Octaves on itself. |
| 11. Swell to Great Sub-Octave. | 14. Swell to Pedal. |
| 12. Swell to Great Super-Octave. | 15. Great to Pedal. |

COMBINATION PISTONS.

Two to Great.

Two to Swell.

PEDAL MOVEMENTS.

Reversible Great to Pedal.

Tremolo to Swell.

Crescendo to Full Organ.

Sforzando.

Radiating Pedal Board, tubular pneumatic throughout.

The above described organ was built in 1905 by Messrs. Breckels & Mathews, organ builders, Toronto.

Specification of the Conservatory Practice Organ (No. 3).

Built in 1913 by Casavant Freres.

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

		NOTES. FEET.				NOTES. FEET.	
1. Open Diapason ..	Metal	61	8	4. Principal	Metal	61	4
2. Melodia	Wood	61	8	5. Wald Flöte		61	4
3. Dulciana	Metal	61	8				

SWELL ORGAN.

		NOTES. FEET.				NOTES. FEET.	
6. Geigen Principal.	Metal	61	8	9. Voix Celeste	Metal	49	8
7. Stopped Diapason	Wood	61	8	10. Flute Harmonic..	Metal	61	4
8. Viola di Gamba .	Metal	61	8	11. Oboe	Metal	61	8

PEDAL ORGAN.

		NOTES. FEET.				NOTES. FEET.	
12. Bourdon	Wood	30	16	13. Bass Flute	Wood	30	8

COUPLERS, ETC.

14. Tremulant.		19. Swell to Great.
15. Swell Super-Octave.		20. Great to Pedal.
16. Swell Sub-Octave.		21. Swell to Pedal.
17. Swell Sub to Great.		22. Great Super-Octave.
18. Swell Super to Great.		

PISTONS.

Three to Swell Organ.

Four to Great Organ.

PEDAL MOVEMENTS.

Reversible Great to Pedal.

Crescendo Pedal to Full Organ.

Balanced Swell Pedal.

Action Tubular Pneumatic throughout.

Graduation Organ Examination (L.T.C.M.)

Candidates for graduation must be prepared to perform six pieces selected from the following list of compositions. Bach, Mendelssohn and Guilmannt should be represented in the lists submitted by candidates. One number must be chosen from the list of Overtures, arranged for the organ, and one must be prepared without teacher's assistance:—

- Bach, J. S.*—Prelude and Fugue in D Major, Book 6 (Novello).
 Fantasia and Fugue in G Minor, Book 8 (Novello).
 Toccata and Fugue in F Major, Book No. 9 (Novello).
 Toccata and Fugue in C Major, Book No. 9 (Novello).
 Passacaglia in C Minor, Book No. 10 (Novello).
- Best, W. T.*—Prelude and Fugue in E Minor, Op. 2, No. 3.
 Scherzo in A Minor (Augener).
- Borowski, Felix*—Sonata No. 1 in A Minor.
- Bossi, M. E.*—Etude Symphonique, Op. 78 (Schirmer).
 Thème and Variations, Op. 115.
- Capocci, F.*—Toccata in E \flat .
- Debussy, C.*—Cortège (Durand).
- Elgar, Edward*—Sonata in G Major, Op. 28.
- Franck, Cesar*—Choral in E, No. 1 (Durand).
 Choral in B Minor, No. 2 (Durand).
 Choral in A Minor, No. 3 (Durand).
- Fricker, H. A.*—Concert Overture in C Minor (Novello).
- Guilmant, A.*—Sonata No. 1, Op. 42.
 Sonata No. 5, Op. 80.
 Sonata No. 6, Op. 86.
 Sonata No. 7, Op. 89.
- Haigh, T.*—Sonata in E flat (Stainer and Bell).
 Theme and Variations in B flat (Winthrop Rogers).
- Handel, G. F.*—Six Organ Concertos, edited by Best (Novello).
 No. 1, in G Minor.
 No. 2 in B \flat .
 No. 4, in F.
- Harwood, Basil*—Sonata No. 1.
 Dithyramb.
 Etude Symphonique, Op. 78 (Schirmer).
 Pæan, Op. 15, No. 3 (Novello).
- Krebs, J. L.*—Grosse Fantasie und Fuge.
- Lemare, E. H.*—Fantasia Fugue, Op. 48 (Novello).
 Concert Fantasia on the Tune "Hanover" (Novello).
 Toccata di Concerto, Op. 59 (Novello).
- Liszt-Fricker*—Fugue on "Ad nos, ad salutarem undam."
- Mendelssohn, F.*—Sonata No. 1.
 Sonata No. 4.
- Merkel, G.*—Sonata No. 4, Op. 115.
 Sonata No. 8, in B Minor.
 Fantasia and Fugue in C, Op. 5.

Reubke—Sonata in C Minor.

Rheinberger, J.—Sonata No. 14 in C, Op. 165.

Sonata No. 15 in D, Op. 168.

Sonata No. 20 in F, Op. 196.

Salome, Th.—Sonata in C Minor.

Smart, Henry—Con Moto Moderato (en forme d'overture).

Thiele, L.—Chromatic Fantasia and Fugue in A Minor.

Vierne, Louis—Symphony, No. 1, in D, Op. 14:—

Prelude	Pastorale	} Andante	} Any two groups
Fugue	Allegro Vivace		

(Pèrégally and Parvy Fils).

Wesley, S. S.—Choral Song and Fugue (Novello).

West, J. E.—Sonata in D Minor (Novello).

Widor, C. M.—Symphony No. 5 in F (Novello).

Symphony No. 6 in G (Novello).

Willan, Healey—Prelude and Fugue in C Minor (Novello Recital Series, No. 36).

Introduction, Passacaglia, and Fugue in E Minor.

Wolstenholme, W.—Sonata, No. 1 in F Minor (Lengnick).

Irish Rhapsody (Winthrop Rogers).

Fantaisie Rustique (Lengnick).

Fantasia in E (Novello).

Orchestral Transcriptions:—

Goldmark, K.—Overture "Sakuntala" (Schott).

(Arranged by E. H. Lemare.)

Mendelssohn, F.—Overture "Ruy Blas" (Novello).

(Arranged by E. H. Lemare.)

Mozart, W. A.—Overture "Magic Flute" (Novello).

(Arranged by W. T. Best.)

Sullivan, Sir Arthur—Overture "In Memoriam" (Novello).

(Arranged by E. H. Lemare.)

Weber, K. M. von—Overture "Euryanthe" (Novello).

(Arranged by E. H. Lemare.)

Technical and other Tests

In the following service routine candidates must be prepared to:—

(a) Modulate from any given key to another; to play at sight, with appropriate registration, an anthem selected by the Examiners, and a sacred song set with Piano accompaniment, the accompaniment to be played in a manner appropriate to the organ. Candidates will also be tested in reading vocal score of four parts, in transposing a chorale containing at least two modulations into other keys, and in playing their own arrangements of the accompaniment to a representative Handel Oratorio Chorus.

(b) Sing any of the four parts of an anthem of moderate difficulty—strength and quality of voice not important.

(c) Sing major, minor (melodic and harmonic) and chromatic scales, from any given note without accompaniment; also major and minor intervals, diminished fifths and sevenths, augmented seconds, fourths, fifths and sixths, within the compass of an octave, above or below any given note. Special importance is attached to the Ear Tests.

Note.—Licentiate Organ candidates who hold the Senior Sight-Singing Certificate will be allowed marks on the Sight-Singing Test without examination, as follows:—

With First-class Honors.....	full (10) marks
With Honors	8 marks
With a Pass	6 marks

Candidates will also be examined in the principles of modern Organ construction and of tuning. (Consult "Catechism of the Organ," by J. W. Hinton, M.A., Mus.D.)

Organ Diploma (L.T.C.M.)

Candidates passing the Licentiate Organ Examination will receive the L.T.C.M. Organ Diploma after obtaining the T.C.M. Junior Theory and Musical Form Certificates.

Examination Fees	\$10.00
Diploma (see note, page 23)	5.00

Marks will be awarded under the following heads:—

	<i>Maximum.</i>
STYLE AND EXPRESSION, including Registration, Rhythmic	
Quality of Work, Part-playing and Pedaling	40
SERVICE WORK, embodying Sight-playing to Anthem, Accompani-	
ments to Handel Chorus and Sacred Song, Reading Vocal Score	
in four parts	30
Transposing Chorale, and Modulation	10
Sight-singing	10
Oral Examination on Organ Tuning, etc.	10
	<hr/>
	100

Post-Graduate Course in Organ

Candidates for the Post-Graduate Diploma will require to continue their studies at the Conservatory for two years after obtaining the Graduating Diploma (L.T.C.M.).

This course will embody the study of the more difficult compositions of the various schools of organ music, several appearances in formal recitals on the Conservatory Concert Organ, and a reasonable proficiency in Improvisation, Score-reading and Conducting.

The examination tests will include playing at sight from a figured bass; harmonizing a given melody at the organ; playing from a vocal score written in Bass, Tenor, Alto and Treble Clefs, transposing the accompaniment of a sacred song at sight, and singing at sight any one of the four parts of an unfamiliar oratorio chorus (strength and quality of voice not important).

Candidates will be tested by questions on the general structure of the Organ, especially as regards pneumatic and electro-pneumatic actions; on the combination and contrasting of the various registers; on tuning, on the structure of the pipes, and on the causes for the different positions of tone. (Suggested books on Organ Construction: A Catechism of the Organ, Hinton; Organ Construction, Hinton; Dictionary of Organ Stops, Wedgewood.)

Post-Graduate Organ Diploma

Candidates passing the Post-Graduate Organ Examination will receive the Toronto Conservatory of Music Post-Graduate Diploma, entitling the candidate to Fellowship in the Conservatory (F.T.C.M.), after obtaining the Conservatory Intermediate Theory and Musical History Certificates.

Examination Fees	\$12.00
Diploma (see note, page 23)	5.00

The Violin Department

The String Instrument section of the Conservatory's work has in recent years developed into one of the most successful and significant of any of the institution's departments. A faculty of unusual strength is in charge of the various activities of this branch of study, including artists of European experience and reputation and of highest artistic and professional standing locally.

Particulars concerning the various Examinations preceding the Violin and Violoncello Graduation (L.T.C.M.) standards may be gathered from the Local Centre Syllabus.

Graduate Violin Examination (L.T.C.M.)

Candidates must be prepared to play six compositions selected from the following list, one of which must be by Bach, one a complete Concerto, and one a complete Sonata. It will not be necessary

to memorize the Sonata. Of the remaining three numbers one must be prepared without teacher's assistance:—

Beethoven—Concerto in D Major.

Sonatas for Piano and Violin, Nos. 3, 6, 7, 8, 9, 10 (any one).

Brahms—Concerto.

Sonatas (any one).

Brahms-Joachim—Hungarian Dances, Nos. 1, 4 5 and 7 (any one).

Bach—Prelude (Sonata No. 1, for Violin alone)..

Fugue (Sonata No. 1, for Violin alone).

Fugue (Sonata No. 3, for Violin alone).

Chaconne (Sonata No. 4, for Violin alone).

Prelude (Sonata No. 5, for Violin alone).

Prelude (Sonata No. 6, for Violin alone).

Concerto in A Minor.

Sonata in E Minor (for Violin and Piano—David Hoch Schule des Violinspiels, No. 9).

Bazzini—La Ronde de Lutirs.

Allegro de Concert.

Chopin-Sarasate—Nocturne in E \flat .

Corelli—La Folia (David or Leonard arrangements).

D'Ambrosio—Concerto (Andante only).

David—Scherzo Capriccioso.

Debussy—Menuet.

Il pleure dans mon Coeur.

En Bateau.

Drigo-Auer—Valse Bluette.

Dvorak—Concerto in A Minor, Op. 53.

Elgar—Concerto in B Minor, Op. 61.

Ernst—Concerto in F \sharp Minor.

Othello Fantasie.

Glazonow—Concerto in A Minor, Op. 82.

Godard—Concerto in A Minor.

Guiraud—Caprice (one movement).

Grieg—Sonatas (any one).

Hubay—The Zephyr.

The Butterfly.

Walzer Paraphrase, Op. 105.

Joachim—Hungarian Concerto.

Lalo—Symphonie Espagnole, Op. 21.

Laub—Polonaise.

Lipinsky—Concerto Militaire.

Massenet-Hubay—Crepuscule.

Mendelssohn—Concerto in E Minor.

Mozart—Concerto in A Major.

Concerto in E \flat Major.

Nachez—Dances Tziganes.

Paganini—Concerto in D Major.

Caprices (any one) (Kreisler arrangement).

Paganini-Auer—24th Caprice.
Pugnani-Kreisler—Praeludium and Allegro.
 Campanella, Op. 7.
Rubinstein—Sonata for Violin and Piano.
Sarasate—Zapadeado, Op. 23, No. 2.
Sauret—Farfalla.
 Zigeunerweisen.
 Introduction and Caprice Jota.
Sinding—Suite in A Minor.
Sinigaglia—Rapsodia Piemontese.
Spohr—Concertos (any one).
Saint-Saens—Concerto in B Minor.
 Sonata in F Major.
 Introduction and Rondo Capriccioso.
 Havanaise.
Schuett—Suite in D Minor (First movement).
Schumann—Sonatas (any one).
Tartini—Le Trille de Diable.
Tschaikowsky—Concerto in D Major.
Vieuxtemps—Concertos (any one).
 L'orage, Op. 22, No. 6.
 Faust Fantasie, Op. 20.
 Polonaise in D Major, Op. 4.
Vitali—Chaconne (arranged by Leopold Chaliar).
Wienawski—Concerto No. 2, in D Minor.
 Souvenir de Moscow.
 Polonaise in A Major.
 Scherzo Tarantella.
Wagner-Wilhelmj—Siegfried Paraphrase.

Technical and other Tests

Candidates must be prepared to play the following technical and other tests:—

1. All major and minor scales, three octaves at various degrees of speed as may be suggested by the examiner, also any chromatic scale, two octaves.
2. Bowings—*detaché*, *martelé*, *spiccato*, *sautille*, *staccato*, in any major scale, compass three octaves.
3. All scales in octaves, thirds and sixths, minor scales in melodic form (two octaves).
4. Arpeggios, in all keys, to be played in octaves (compass two octaves).
5. SIGHT READING.—Play at sight a slow movement and a fast movement from a composition equal in difficulty to a piece of the Conservatory's Local Centre Intermediate standard.

PUBLIC RECITAL.—Before a Diploma is granted the candidate will be required to perform in a public recital either (a) the violin part of a standard trio, quartet or quintet (to be submitted beforehand for the approval of the Musical Director), or (b) a program of solo numbers requiring at least fifty minutes for performance.

Violin Diploma (L.T.C.M.)

Candidates passing the Violin Licentiate Examination will receive the Conservatory's Licentiate Diploma, after passing the T.C.M. Junior Theory, Musical Form and Primary Pianoforte Examinations.

Examination Fees \$10.00

Diploma (see note, page 23) 5.00

Marks will be awarded under the following heads:—

	<i>Maximum.</i>
TECHNIQUE, as shown in Scales and Arpeggios	20
INTERPRETATION OF PIECES—	
(a) Correctness of Notation, Phrasing, and Correct Observation of Values of Notes, Rests, etc.,	15
(b) Individuality, Style and all Natural Qualifications	20
(c) Tone Quality and Volume	15
	— 50
Sight reading	20
Memory playing	10
	— 100

Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to appear in a supplemental examination before a Diploma is awarded.

Graduation Violoncello Examination (L.T.C.M.)

For this examination candidates will be required to satisfy the examiners in all pieces grouped under letter A; and in addition will be required to play one piece selected from those grouped under letter B, and one from those under letter C.

A.

Bach, J. S.—Suite (Sonata) in C Major.

Piatti, Alfredo—Dadici Capricci (excepting Nos. 3, 5, 12).

Beethoven—String Quartet No. 9 (Op. 59, No. 3), in C Major.

Trio for Pianoforte, Violin and Violoncello, in B. Flat (No. 7).

B.

Beethoven—Sonata in A Major, Op. 69.

Brahms—Sonata in E Minor, Op. 36.

Sonata in F Major, Op. 99.

Dayas, William—Sonata in F Major.

Eckert—Concerto in D Minor.

Lalo—Concerto in D Minor.

Romberg—Concerto in D Minor, No. 2.

Concerto in D Minor, No. 4.

Saint Saens—Concerto in A Minor.

Schumann—Concerto in A Minor, Op. 129.

Fünf Stücke in Volkston, Op. 102.

C.

Bach, J. S.—Obligato from Bass Aria, St. Matthew Passion.

Boccherini—Adagio and Allegro from Sonata in A Major.

Cossman—Study in C Major from "Five Concert Studies," Op. 10.

Davidoff—By the Fountain.

Waltz in B Minor (Silhouetten, Op. 41).

Kummer—Any two studies from the Huit Grandes Etudes.

Marcello—Sonata in F Major (Augener 5503).

Valentini—Sonate in E.

Technical and other Tests

Candidates must be prepared to play the scales and arpeggios from Cossmann's "Finger Exercises."

SIGHT READING.—In addition to the reading at sight of some piece of moderate difficulty candidates may be required to play excerpts chosen from the orchestral works of Beethoven, Brahms, Tchaikowsky and Wagner.

Marks will be awarded under the following heads:—

		<i>Maximum.</i>
TECHNIQUE—		
Of Bow	10	
Of Left Hand	20	
	—	30
RENDERING OF PIECES—		
Tone (quality and volume)	15	
Individuality and all Natural Qualifications	20	
Correctness of Notation, Phrasing, Tempo, etc.	15	
	—	50
Sight-reading	10	
Memory	10	
		100

Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to appear in a supplemental examination before a Diploma is awarded.

Violoncello Diploma (L.T.C.M.)

Candidates passing the Licentiate Violoncello Examination will receive the T.C.M. Violoncello Diploma, after passing the T.C.M. Junior Theory, Musical Form and Primary Pianoforte Examinations.

Examination Fees	\$10.00
Diploma, see note (page 23)	5.00

Vocal Department

The Vocal Faculty of the Toronto Conservatory of Music represents one of the strongest and most distinctive features of the institution's activities. Instruction in this department embodies such courses as tend to the technical and artistic development of the vocal student, including studies in tone placing; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in scales—major, minor and chromatic—and arpeggios; embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetic feeling in art; English ballads and sacred songs; French, Italian and German songs; Opera and Oratorio; Recitative and Aria, etc.

Every possible advantage will be afforded students who wish to prepare themselves to graduate professionally for the concert room, oratorio, or the lyric stage, and advanced students have all needful facilities for gaining experience in public singing at the Conservatory concerts and recitals.

No students of vocal art can reasonably hope to achieve a marked degree of proficiency without having acquired a certain standard of general musical culture. Especially is it desirable that every singer should be able to read music rapidly and correctly. To this end, Piano-Playing, Sight-Singing and Harmony should be diligently studied. Languages, too, specially Italian, French and German, should receive a share of the student's attention. Most vocal students require also thorough instruction in diction.

Graduation Singing Examination (L.T.C.M.)

The vocal course for graduation consists in the formation of a repertoire adaptable to the character of individual voices. In the choice of repertoire candidates are advised to include a liberal proportion of songs from the compositions of standard classical and modern romantic composers. When groups of songs are bracketed, the compositions thus grouped are to count as one number only, unless otherwise specified.

Candidates must be prepared to sing twelve numbers, chosen from the following list, consisting of eight concert songs, two selections from oratorio, and two selections from opera, with their accompanying recitatives:—

ARIOSTI, A.—

Like Some Frail Bark, B \flat (Compass F-A \flat).....Augener

AUSTIN, FREDERIC—

Songs of Unrest (low):—.....Augener

No. 1—Margaret

No. 2—In City Streets.

No. 3.—The Sleepers.

BACH, J. S.—

Dost Thou Despise.

BEETHOVEN, L. VAN—

Song of Penance—Busslied (Tenor).

BRAHMS, J.—

We Walked One Day (Wir wandelten), Op. 96 (Soprano).

My Love is Green (Meine Liebe ist grün), Op. 63 (Soprano).

Faithfulness (Liebestreu), Op. 3 (Alto).

I Would I Knew (O Wüsst ich doch den Weg zurück), Op. 63 (Alto).

How Art Thou, Verily, My Queen (Wie bist du, Meine Königin),
Op. 32 (Tenor).

Serenade (Ständchen), Op. 106 (Tenor).

The Message (Botschaft), Op. 47 (Bass).

In the Summer Fields (Feldeinsamkeit), Op. 86 (high, low).

BRANSCOMBE, GENA—

There's a Woman Like a Dew-drop, B \flat (A \flat -E); Eb. }

My Love is Like a Tempting Peach, C (A-E); F.... } Schmidt

Of My Old Love, E Minor (B \flat -D); G Minor..... }

BURLEIGH, H. T.—

The Soldier (low, medium) }

The Young Warrior (medium, high) } Ricordi & Co.

CHADWICK, G. W.—

When Stars are in the Quiet Skies, B \flat (A-E \flat); D \flat }O Love, Stay by and Sing, F (D \flat -F); A \flat } Schmidt

CHAMINADE, C.—

Two Hearts (Les deux Coeurs), E Minor (B-E); F Minor }

Love's Garden (Si J'Étais Jardinier), F (C-D); A \flat } ... EnochConfession (Malagre Nous), G (D-E); B \flat }A Song of Faith (Viatique), F (C-D); G; B \flat } Enoch

L'Ete (high, medium, low) Williams

COATES, ERIC—

Four Old English Songs, any two (high) Boosey

COLERIDGE-TAYLOR, S.—

Sons of the Sea, E Minor (D-E); F Minor Novello

Sorrow Songs, any two (high, low) Augener

DANSIE, R.—

Omar Khayyam:—

No. 1—Meditation, D (B \flat -F \sharp) }No. 2—Reverie, E Flat (B \flat -F) }

No. 3—Myself When Young, F Minor (C-F) . }

..... Augener

DEBUSSY, CLAUDE—

Aquarell (high, low):—

No. 1—Green }

No. 2—Spleen }

..... Durand

Ariettes (high and low voice):—

C'est l'extase Langoureuse }

Il pleure dans mon Cœur }

..... Durand

FESCH, W. D.—

To fai la Superbetta (high, medium, low) Asherberg, Hopwood

& Crew

FOOTE, ARTHUR—

Thistle-Down, Op. 72, No. 2, C (B-E); F..... }

The Wanderer, Op. 72, No. 4, A Minor (A-E \flat); D Minor }Roses in Winter, G (A \sharp -D); A..... }

..... Schmidt

MALLINSON, ALBERT—

Eleanor (high, low) Harris
Eldorado (low) Harris

MASSENET, J.—

Les Mères (high, medium).

RAFF, J.—

Midnight is Gently Falling (Ave Maria).

RONALD, LANDON—

The Lament of Shah Jehan, D Minor (B \flat -F \sharp)
Come Into the Sun, F (B-F); G; A..... } Enoch
The Sounds of Earth Grow Faint, E \flat (C-F) }
An Interlude, C (C-E); E \flat ; F... } Enoch
If I Had Wealth, E \flat (C \flat -E \flat); F }

RUSSELL, A—

My True Love Lies Asleep, B \flat (C-E \flat); D \flat } Church
A Gypsy Song, F (C-F; A..... }

SAINT-SAENS, C.—

Le Bonheur est chose Légère (high, medium)..... Choudens Fils

SCHINDER, KURT—

Eili, Eili, lama sabachthani?..... Schirmer

SCHUBERT, F.—

Songs for High and Low Voice:—

To be Sung on the Water (Auf dem Wasser zu Singen), Op. 72.
Margaret at the Spinning Wheel (Gretchen am Spinnrade).
Love's Message (Liebesbotschaft).
The Omnipotence (Die Allmacht), Op. 72, No. 2.
Benumbed (Erstarrung), Op. 72, No. 2.
The Erl-King (Erlkönig), Op. 1.
The Linden Tree (Der Lindenbaum), Op. 89, No. 5.
Suleika, Op. 14.
The Double (Der Doppelgänger) }
Will o' the Wisp (Irrlicht), Op. 89, No. 9. }
My Sweet Repose (Du bist die Ruh), Op. 59, No. 3. }
Faith in Spring (Frühlingsglaube), Op. 20, No. 2. }
The King of Thule (Der König von Thule). }
Margaret's Prayer (Gretchen's Bitte). }

SCHUMANN, R.—

Songs for High and Low Voice:—

Messages (Aufträge), Op. 77, No. 5.
The Ring (Du Ring an Meinen Finger), Op. 42, No. 4.
He, the Best of All (Er, der Herrlichste von Allen), Op. 42, No. 2.
My Heart is Sad (Mein Herz ist schwer), Op. 25, No. 15.
With Myrtle and Roses (Mit Myrthen und Rosen), Op. 24, No. 9.
Lovely Cradle of My Sorrow (Schöne Wiege meiner Leiden), Op. 24, No. 5.
Hidden Tears (Stille Thränen), Op. 35, No. 10.
Dedication (Widmung), Op. 25, No. 1. }
Thy Lovely Face (Dein Angesicht), Op. 127, No. 2. }
Spring Night (Frühlingsnacht), Op. 39, No. 12. }
By Moonlight (Mondnacht), Op. 39, No. 5. }
I Chide Thee Not (Ich grolle nicht), Op. 48, No. 7. }

SIBELIUS, J.—

- O, Wert Thou Here (Aus banger Brust), Op. 50, No. 4,
 C Minor (B-E) Harris
 Song of the Roses (high, low) } Harris
 A Maiden Yonder Sings (high, low) }

SIEMONN, G.—

- In March, E \flat (A-G); G \flat Schmidt

TSCHAIKOWSKY, P.—

- Mine at Last (low).

WOODFORDE, FINDEN, A.—

- AZIZA (Three Oriental Songs):— Boosey
 No. 1—Her Jewels, C Minor (C-F) }
 No. 2—Jealousy, F (B-G) } Any two.
 No. 3—Take Pity, D \flat (B \flat -G) }
 A Lover in Damascus (high, low):— Boosey
 No. 1—Far Across the Desert }
 No. 2—Where the Abana Flows }
 No. 3—Beloved, in Your Absence }
 No. 4—How Many a Lonely Caravan }
 No. 5—If in the Great Bazaars }
 No. 6—Allah be With Us }

WOLF, HUGO—

- The Youth and the Bee (Der Knabe und das Immlin) (Soprano).
 The Moon Has been Most Gravously Complaining (Der
 Mond hat eine schwere Klag erhoben). } Alto
 Weyla's Song (Gesang Weyla's).
 Tramping (Fussreise) }
 Secrecy (Verborgenheit) } Alto.
 Hunting Song (Jägerlied) }
 The Drummer (Der Tambour) } Tenor.
 The Fire-Rider (Der Feurreiter) (Bass or Baritone).
 The Hunter (Der Jäger) (Bass or Baritone).

Opera

SOPRANO.

BEETHOVEN, L. VAN—

- Accursed One (Abscheulicher), from Fidelio.

BIZET, G.—

- I Say That My Fear (Je dis), from Carmen.
 Cavatine de Léila (Les Pêcheurs de Perles), (high, medium)
 Choudens Fils

DEBUSSY, C.—

- Recit. et Air de Lia (L'année en vain chasse l'année), C (B \flat to G);
 D (C to A), from L'Enfant Prodigue.

DELIBES, LEO—

- As Falls the Moonlight (Indian Bell Song), from Lakme.

GOUNOD, C.—

- Jewel Song, from Faust.
 More Regal in His Low Estate, from La Reine de Saba.

LEONCAVALLO, R.—

- Balatella (Qual fiamma aver nel guardo), from Pagliacci.

MOZART, W. A.—

L'amerò, sarò costante, from *Il re Pastore*.

Soothing Spells (*Porgi amor*), from *Le Nozze di Figaro*.

Ye Who Love's Power (*Voi che sapette*), from *Le Nozze di Figaro*.

Recit.—Welcome, Happiest Moment (*Giunse al fin*) } from *Le Nozze*

Aria—Ah, Come (*Deh Vieni non tardar*) } di *Figara*.

Canst Thou See Me Unforgiven (*Batti, batti*), from *Don Giovanni*.

Come, Shall I Tell Thee (*Vedrai carino*), from *Don Giovanni*.

Recit.—In What Abysses of Error (*In quali eccessi O numi*) } from *Don*

Aria—Cruel Heart (*Mi tradi quell' alma*) } *Giovanni*.

Recit.—Not Love Thee? (*Crudele!*) } from *Don Giovanni*.

Aria—Tell Me Not (*Non mi dir*) }

PUCCINI, G.—

That Your Mother (*Tua madre dovra*), from *Madame Butterfly*.

One Fine Day (*Unbel di Vedremo*), from *Madame Butterfly*.

They Call Me Mimi (*Si mi Chimano Mimi*), from *La Bohème*.

ROSSINI, G.—

Di piacer mi babza il cor la *Gazza Ladro*.

SPOHR, L.—

Yes, I know It (*Si, lo sento*), from *Faust*.

THOMAS, AMBROISE—

Behold *Titania* (*Je suis Titania*), from *Mignon*.

VERDI, G.—

O Don Fatale (*O Fatal Gift*); from *Don Carlo*.

Ah! fors' e lui? (*Was this the Man?*), from *La Traviata*.

WAGNER, R.—

Elsa's Dream (*Elsa's Traum*), from *Lohengrin*.

Brunnhilde's Appeal to Wotan, from *Die Walküre*.

WEBER, C. M.—

Piano, Piano, Canto *Pio*, from *Der Freyehütz*.

WOLF-FERRARI, E.—

Cannetella, from *The Jewels of the Madonna*.

CONTRALTO.

DONIZETTI, G.—

Why, Since Thy Heart (*Deh, non voler*), from *Anna Bolena*.

It is Better to Laugh (*Il segreto per felici*), from *Lucrezia Borgia*.

FLOTOW, F. von—

Dismal Care (*Esser mesto*), from *Martha*.

GLINKA, M. I.—

The Shades of Night (*Die Gluth des heissen Tages*), from *Russlan und Leïdmilla*.

GLUCK, C. W.—

I Have Lost My *Euridice* (with *Recitative*), (*Che farò senza Euridice*) from *Orfeo ed Euridice*.

THOMAS, A. GORING—

My Heart is Weary (*Schwer liegt auf Herzen*), from *Nadeshda*.

TENOR.

BEETHOVEN, L. van—

In Life's Day (In des Lebens Frühlingstagen), from *Fidelio*.

GOUNOD, CHAS.—

Lend Me Your Aid (Inspirez-moi), from *La Reine de Saba*.

MOZART, W. A.—

To My Beloved, O Hasten (Il mio tesoro), from *Don Giovanni*.Of My Heart (In quegl' anni), from *Le Nozze di Figaro*.

PUCCINI, G.—

Your Tiny Hand is Frozen, from *La Bohème*.

WAGNER, R.—

In Distant Land (In fernem Land), from *Lohengrin*.Gleaming at Morning (Preislied), from *Die Meistersinger*.

WEBER, C. M., von—

From Boyhood Trained, from *Oberon*.

BARITONE OR BASS.

MEYERBEER, G.—

Daughter of Kings (Fille de Rois), from *L'Africaine*.

MASSENET, J.—

Vision Fair (Vision Fugitive), from *Hérodiade*.

MOZART, W. A.—

For a Carousal (Fin ch'han dal vino), from *Don Giovanni*.Now No More (Non piu andrai), from *Le Nozze di Figaro*.Recit.—You Your Lawsuit (Hai già vinto) } from *Le Nozze di Figaro*.

Aria—Shall I So Choose (Vedrò, mentr'io) }

SPOHR, L.—

To Lust of War (Der Kriegeslust ergeben), from *Jessonda*.

TSCHAIKOWSKY, P. I.—

Had Fickle Fortune (Wenn mich für Häuslichkeit), from *Eugen Onegin*.

VERDI, G.—

Eri Tu Che Macchiavi, from *Un Ballo in Maschero*.WAGNER, R.—Amfortas' Lament (Mein Vater), from *Parsifal*.

WOLF-FERRARI, E.—

Yield and Surrender—(Aprila O bella), from *The Jewels of the Madonna*.

Oratorio

SOPRANO.

BACH, J. S.—

Recitative—My God, How Long? }

Air—Cast, Oh Cast Thyself. }

Augener Edition, No. 4720a.

(From Cantata Mein Gott, wie lang, ach lang?)

BRAHMS, J.—

Ye Now Are Sorrowful (Requiem).

COSTA, M.—

I Will Extol Thee (Eli).
Turn Thee Unto Me (Eli).

ELGAR, E.—

Be Not Extreme, O Lord (The Light of Life).

GRAUN, K. H.—Lo! the Heaven-descended Prophet (The Passion).

HANDEL, G. F.—

Recit. and Aria—So Shall the Lute and Harp Awake (Judas Mac-
cabaeus).

Air—The Morning Lark (Semele).

Air—With Hope (Semele).

Air—No, No, I'll Take No Less (Semele).

Air—Endless Pleasure, Endless Love (Semele).

HAYDN, J.—

Recit.—O Welcome Now } (The Seasons).
Air—O How Pleasing }

SAINT-SAENS, S.—

Thou, O Lord, Art My Protector (Psalm XIX.).

VERDI, G.—

Now the Record Shall be Cited (Requiem).

CONTRALTO.

BACH, J. S.—

Qui sedes ad dexteram (B Minor Mass).

Slumber Song (Christmas Oratorio).

To Living Waters (The Lord is My Shepherd).

DVORAK, A.—

Inflamatus et Accensus (Stabat Mater).

HANDEL, G. F.—

Recit.—Some Dire Event. } (Jephtha).
Air—Scenes of Horror. }

Air—Thus When the Sun (Samson).

Recit.—See, She Blushing Turns Her Eyes } (Semele).
Air—Hymen, Haste; Thy Torch Prepare }

Air—Despair No More Shall Wound Me (Semele).

Recit.—Awake! Saturnia } (Semele).
Air—Hence, Iris, Hence Away! }

TENOR.

BACH, J. S.—

My Jesus is Arisen Augener Edition, No. 4720d

From Cantata "Halt im Gedächtniss, Jesum Christ."

Only Be Still, Wait Thou His Leisure (If Thou Sufferest).

BENEDICT, J.—

The Lord is Very Pitiful (St. Peter).

ELGAR, E.—

As a Spirit Didst Thou Pass (The Light of Life).

HANDEL, G. F.—

Why Does the God of Israel Sleep? (Samson).

Recit.—By My Command. } (Semele).
Air—Where'er You Walk. }

Air—Sound an Alarm (Judas Maccabaeus).

MENDELSSOHN, F.—

The Sorrows of Death (Hymn of Praise).

PARRY, C. H. H.—

God Breaketh the Battle (Judith).

PIERNE, G.—

The Sea (The Children's Crusade).

VERDI, G.—

Sadly Groaning (Ingemisco tamquam reus), (Requiem).

BARITONE AND BASS.

BACH, J. S.—

Quoniam tu solus sanctus (B Minor Mass).

Mighty Lord and King All Glorious (Christmas Oratorio).

BENEDICT, J.—

How Great, O Lord (St. Peter).

COSTA, M.—

If Thou Should'st Mark Iniquities (Eli).

HANDEL, G. F.—

The Trumpet Shall Sound (The Messiah).

See the Raging Flames Arise (Joshua).

More Sweet is That Name (Semele).

HAYDN, J.—

Recit.—At Last the Bounteous Sun

Air—With Joy the Impatient Husbandman } (The Seasons).

PIERNE, G.—

Recit.—Nay, the Stars There in the Sea }

Aria—Upon the Christmas Night. } The Children's Crusade).

WOLF-FERRARI, E.—

No. 8, Sonetto, You That the Burden Bear }

No. 10, Sonetto, So Pure and Fair. } (The New Life.)

VERDI, G.—

From th' Accursed and Rejected (Confutatis maledictis), Requiem.

Recitative Tests

NOTE.—The Soprano and Contralto Recitatives listed below are chosen from Studies in Recitative, compiled and edited by Liza Lehmann, and published by Chappell & Co.: Vol. I—Soprano; Vol. II—Mezzo and Contralto.

Soprano and Contralto candidates must be prepared to sing three Recitatives chosen from their respective classified lists below.

The Recitative tests for Tenor and Bass are chosen respectively from "Twelve Songs" for Tenor and "Twelve Songs" for Bass or Baritone, as edited by Randegger and published by Novello & Co.

SOPRANO.

BELLINI, V.—

Friends and Companions (La Sonnambula).

Oh, If I Might Behold Him (La Sonnambula).

DONIZETTI, G.—

Ah, it is late now (Linda di Chamounix).

GLUCK, C. W.—

Ah! If I Only Knew (Orfeo).

HANDEL, G. F.—

Me, When the Sun Begins to Fling (Il Pensieroso).
Mountains on Whose Barren Breast (L'Allegro).

HAYDN, J. F.—

O Welcome Now (The Seasons).
O Thou, From Whom I Am (Creation).

MOZART, W. A.—

Yes, At Length 'Tis the Moment (Le Nozze di Figaro).
Still Susanna Not Here (Le Nozze di Figaro).

VERDI, G.—

'Tis Strange! (La Traviata).

CONTRALTO

GLUCK, C. W.—

What Have I Done? (Orfeo).
Frowning Phantoms of the Darkness (Orfeo).
What Heard I? (Orfeo).

HANDEL, G. F.—

Hence, Vain Deluding Joys (Il Pensieroso).

LEHMANN, LIZA—

My Mother Had a Maid Called Barbara (Lines from Othello).

MEYERBEER, G.—

Noble My Lords, I Greet You (Gli Ugonotti).

SULLIVAN, A. S.—

Cheerily Carols the Lark (Ruddigore).

VACCAJ—

This is the Vault Then (Romeo and Juliet).

TENOR

HANDEL, G. F.—

Deeper and Deeper Still (Judas Maccabæus).
Thanks to My Brethren (Jeptha).

BASS

HANDEL, G. F.—

It Must Be So	} (Jephtha).	
The Good We Wish For		(Samson).
For Behold, Darkness Shall Cover the Earth		(Messiah).

Technical and other Tests

Candidates must be prepared to:—

1. Sing major, minor (melodic and harmonic) and chromatic scales from any given keynote, without accompaniment; also major and minor intervals, diminished fifths and sevenths, augmented

seconds, fourths, fifths and sixths, within the compass of an octave, above or below any given note; also scale passages from a given keynote, thus:—

(a)



and *descending* in the same way.

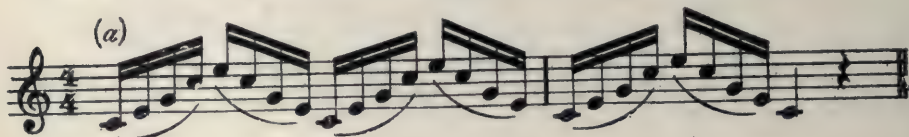
(b)



2. Sing at various degrees of speed arpeggios of the common major and minor chords, with their inversions. (See practical examples in connection with Intermediate Singing Examination, Local Centre Syllabus).

3. Sing the following examples, which may be transposed to suit the compass of candidate's voice:—

(a)



(b)



(c)



(d)



4. Sing at sight one of the four voice parts of an anthem, or part-song, to be selected by the examiners. Also sing at sight an unaccompanied melody.

Note A.—Candidates who hold the Senior Sight-Singing Certificate will be allowed marks on the Sight-Singing and Ear Tests without examination, as follows:—

With First-class Honors.....	full (16) marks
With Honors	12 marks
With a Pass	10 marks

5. Candidates will also be required to sing to the syllable, "Ah," four vocalizes of varied character, of which two must be in minor keys, selected from:—

Panofka—12 Vocalizes, Op. 86 (high or medium), any numbers except 1, 2, 6 (Augener, 6809).

24 Vocalizes, Op. 81 (in editions for high, medium or low voices), any numbers except 8, 9, 10, 12, 14, 16 (Ricordi's special edition).

Panzeron—40 Vocal Exercises (high), Part II., any numbers (Novello).

42 Vocal Exercises (low), Part II., any numbers except 31, 36 (Novello).

Righini—Exercise (high), any numbers.

Bordogni—12 Vocalizes (medium, low), any numbers.

Ricci—Solfeggios (Mezzo-Soprano or Baritone), 4th Series, Part III., any numbers.

Solfeggios (Contralto or Bass), 4th Series, Part II., any numbers (Joseph Williams).

6. Sing from the prescribed list of compositions in at least one of the three following languages, namely, Italian, French or German. While it is not compulsory for the candidate to sing in more than one foreign language, yet the ability to do so will be considered in his favor.

7. Prepare one of the prescribed songs or arias entirely without teacher's assistance.

8. Sing the specially prescribed recitative tests assigned their respective voices (pages 42 and 43).

Note.—Accompaniments in all examinations are to be played only as written, candidates furnishing their own accompanists.

Singing Diploma (L.T.C.M.)

Candidates passing the Licentiate Singing Examination will receive the T.C.M. Licentiate Diploma after passing the T.C.M. Junior Theory and Primary Pianoforte Examinations.

Fees—Licentiate Singing Examination	\$10.00
Diploma (see note, page 23)	5.00

Marks are awarded under the following heads:—

	<i>Maximum.</i>
TONE PRODUCTION, including quality, equality and flexibility of voice, and breath control	20
Intonation	10
INTERPRETATION AND STYLE:—Embracing accuracy, phrasing, enunciation, expression, rhythm and musicianly culture....	20
GENERAL EFFECT	20
Memorizing (songs and arias)	8
Sight-singing	10
Ear test in scales, etc.	6
Facial expression and stage presence	6
	100

Note.—Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in details covered by Interpretation and Style will be required to present themselves for a supplemental examination before a Diploma is awarded.

Post-Graduate Vocal Examination

Graduates of the Vocal Department of the Conservatory of Music, desirous of pursuing special advanced courses of study with a view to fitting themselves for positions of greater responsibility in the profession, will be afforded every facility for so doing under the leading vocal teachers of the Conservatory. A comprehensive two-years' course in Post-Graduate work is prescribed for candidates for the Post-Graduate Diploma of the institution.

Candidates passing this examination and qualifying for the Junior Piano Certificate will receive the Post-Graduate Diploma entitling them to the degree of Fellowship (F.T.C.M.).

Examination Fees	\$12.00
Diploma (see note, page 23)	5.00

Conservatory Orchestra

The Conservatory Orchestra is designed to afford practice in orchestral routine and training for students sufficiently advanced in their work to justify the conductor in assigning them places in the organization. Mr. Frank E. Blachford, of the Conservatory Violin Faculty, Concert Master of the Toronto Symphony Orchestra, was two seasons ago appointed conductor. The success of the

organization in its public appearances was most gratifying. Weekly rehearsals of the string section of the orchestra are held, and, as frequently as convenient, the orchestra will appear in students' concerts and recitals. On occasions, appearances of the full orchestra may be arranged.

Lady and gentleman amateurs, not otherwise enrolled as pupils of the Conservatory, who have the requisite technical and musical qualifications, may make arrangements to join the orchestra and take part in its rehearsals and concerts on payment of a nominal annual fee.

In the fine development of this and other very important features of the Conservatory's work the institution is consistently maintaining its pre-eminent position as a music school of the first rank.

Ensemble Classes

Especial attention will be given during the season to recitals of standard ensemble works. The ensemble concerts of the past three seasons have been of great interest and of marked artistic value to all participating, besides proving to be amongst the most attractive features of the season's work of the institution generally.

School for Orchestral Instruments

VIOLA,
CONTRA BASSO,
FLUTE,
OBOE,

CLARINET,
BASSOON,
SAXAPHONE,
EUPHONIUM,

HARP,
HORN,
CORNET,
TROMBONE.

TYMPANI AND DRUMS.

Thorough courses of solo instruction and a definite curriculum for each instrument are provided in each of the above departments. Special arrangements, facilitating study in Harp playing, have been made for the current season, through the engagement of the eminent Harpist, Mr. Joseph Quintile.

DEPARTMENT OF THEORY

Comprising Harmony, Counterpoint, Canon and Fugue,
Orchestration, Acoustics, Form in Composition,
and the History of Music

The Department of Theory at the Toronto Conservatory of Music has for years been of exceptional strength and influence. Results attained and successes won by Theory students of the

institution have drawn marked attention to the department throughout the Dominion and many sections of the United States.

The department of Theory is under the direction of the gifted composer, Mr. Healey Willan, F.R.C.O., recently of London, England. Under Mr. Willan's guidance this department maintains its well-established, strong position in its purely academic features and, at the same time, fosters a school of composition in keeping with the growing importance of the Conservatory's general educational work.

In the department of Theory there are five examinations—*Elementary, Primary, Junior, Intermediate, and Graduating* (A.T.C.M.).

The study of Harmony, Counterpoint, etc., is obligatory in all of the Conservatory Graduating Courses. The Theory requirements in connection with the Conservatory's School and Local Centre practical examinations are outlined in detail in the Conservatory's annual Syllabus, the amount of work to be covered varying according to the student's choice of a principal study. Pupils of every grade are strongly advised to study the Theory of Music, even though they may not aim at graduation.

In the case of candidates who have studied Harmony before entering the Conservatory, and who wish to take examinations in that department, an informal examination (for which there is no fee) will be held, in order to test their ability, and according to the result, they may be exempted from one or more of the foregoing examinations.

Candidates exempted from the Primary and entering for the Junior Examination will be required to take the Primary Rudiments paper. Candidates exempted from the Junior and entering for the Intermediate Examination will be required to take the Junior History paper. Candidates exempted from the Intermediate and entering for the Senior Examination will be required to take the Musical Form paper.

Lectures on Elementary Theory, Harmony, Counterpoint, History and occasionally other subjects, are given regularly in one of the smaller halls of the Conservatory, at times specially arranged to suit the convenience of the majority of the students. These lectures are *free* to all students of the Theory Department.

All pupils *desiring to enter classes* in this department will avoid possible anxiety and delay in their work by registering their names early in the *first* and *third* terms of each academic year, as it is often impracticable to form classes to meet the special requirements of those entering at other times.

Pupils desiring to qualify for University Examinations will find every facility afforded them for preparing any special course required. The exceptional success won by Conservatory students

in the annual degree examinations of the University of Toronto is a tribute to the high standards consistently maintained by the institution in this important department of its pedagogical work.

Harmony, Counterpoint, Etc., by Correspondence

During past years many students resident throughout the Dominion and in the United States have derived much advantage in studying harmony by *correspondence* with the Conservatory Theory Department. This method, which has found great favor of late years in England and other countries, is especially recommended to all who find it impossible to attend the Conservatory in person.

An important feature in lessons by correspondence may be observed in the fact that, as everything is explained by letter, the student is not only enabled to read and re-read the same, but may also preserve the criticisms and comments for future reference. The fees for lessons by correspondence are stated on page 74.

Text Books

In all Theory examinations reasonable and intelligent answers will be accepted regardless of any particular system or theory. The following books are in general use in the Conservatory:—

Rudiments—Dunstan.

Harmony—Stainer, (Novello Edition); Macfarren; Prout; Anger.

Counterpoint—Bridge; Pearce; Prout.

Double Counterpoint and Canon—Bridge.

Fugue—Higgs.

Form and Composition—Anger; Stainer; Prout.

Orchestration—Prout.

History—Hunt; Hamilton.

Note.—The fees for Theoretical Examinations, when subjects are taken separately, such as Rudiments, History, Form, etc., will be \$2.00 for each subject.

Elementary Theory Examinations

The Elementary Theory Examination comprises one paper only.

Rudiments—Questions on Notation (including notes and rests, the stave, the treble and bass clefs, and the ordinary musical signs); intervals and their inversions; time with special reference to accent; diatonic scales—the minor, in both its harmonic and melodic forms,

and the more frequently employed musical terms. Questions will also be set on the common chord and the dominant seventh, and their inversions, but no part-writing will be required.

Examination Fees \$3.00

Primary Theory Examination

The Primary Theory Examination comprises the following subjects:—

A. *Harmony*—Questions on the common and dominant seventh chords, cadences, sequences, and natural modulation. An exercise on adding three upper parts to a given figured bass. Also one on harmonizing a simple melody.

B. *Rudiments*—In addition to the requirements of the Elementary Examination, questions will be set on the use of the C Clef, on transposition, on the chromatic scale, and on musical signs and terms generally.

Examination Fees \$4.00

Junior Theory Examination

The Junior Theory Examination comprises the following subjects:—

A. *Harmony*—In addition to the requirements for the Primary Examination, questions will be set on the dominant ninth, and its derivatives, secondary sevenths, suspensions, auxiliary notes, the more frequently employed chromatic chords, and extraneous modulations.

B. *Counterpoint*—Questions on *two-part* counterpoint only. Candidates must be prepared to write an example of each of the five species either above or below a given canto fermo, in both major and minor keys.

C. *History*—From about the year 1600 to the end of the nineteenth century. Questions on the lives and the works of the great

masters, and on the general development of both vocal and instrumental music.

Examination Fees \$5.00

Note.—Before being awarded the Junior Theory Certificate candidates must obtain the Primary Rudiments Certificate.

Intermediate Theory Examination

The Intermediate Theory Examination comprises the following subjects:—

A. *Harmony*—In addition to the requirements for the Junior Examination, questions will be set on enharmonic modulation; and candidates will be expected to write a continuous passage of modulation, to compose a passage introducing certain given chords, and to harmonize a ground bass.

B. *Counterpoint*—Questions on counterpoint in two, three and four parts, including the combination of the Species, in relation to canto fermos in both duple and triple time.

C. *Form in Composition*—The questions will refer to the construction of the musical sentence, and to the various forms employed by the great masters, with special reference to the Sonata and the Fugue.

Examination Fees \$6.00

Note.—Before being awarded the Intermediate Theory Certificate candidates must obtain the Primary Rudiments and Junior History Certificates.

Senior Theory Examination

The Senior Theory Examination is held at the Conservatory only, in the month of June. It comprises the following subjects:—

A. *Harmony*—In its highest branches up to five parts.

B. *Counterpoint*—In both the strict and free styles up to five parts, including also Double Counterpoint at the eighth, tenth and twelfth, and Triple Counterpoint.

C. *Canon and Fugue*—Questions on Canons, in two, three or four parts, finite or infinite; correct answers to fugue subjects will be required, together with a general knowledge of the various kinds of Imitation, the Fugal Episode, Stretto, etc.

D. *Orchestration and Acoustics*—The candidate must possess an intimate knowledge of the compass and character of all orchestral instruments, and be prepared to arrange a passage for the full modern orchestra. In Acoustics the questions will refer to sound in its relation to music alone.

E. *History*—From the earliest times up to the present day, with special reference to the evolution of musical instruments, the development of musical composition, and the lives and works of the great masters.

F. *Analysis*—A critical knowledge of some selected work for full orchestra, with or without chorus, will be required. The questions will refer to the form of the composition, to the orchestration, and to the harmonic progressions, etc. The examination in this subject will be *viva voce*.

Season 1918-19—Work for Analysis: Symphonies, Nos. 3, 4, 5, and 7, Beethoven—any one.

In addition to the above examinations, candidates for the Diploma are required to compose an "Exercise," which must be handed to the Registrar on or before the first day on which the examinations are held. The exercise may be:—

(a) A vocal composition, sacred or secular, in the form of an anthem or part song, including a short Fugue for four voices, with an accompaniment for the piano; or

(b) An instrumental movement in Sonata form for the piano, organ, or a string quartette.

Candidates passing the Conservatory's Senior Theory Examination will be awarded the T. C. M. Senior Theory Diploma entitling them to describe themselves as Associates of the Toronto Conservatory of Music (A.T.C.M.).

Examination Fees \$10.00

Diploma (see note, page 23) 5.00

Note.—Supplementary Examinations will be held in the month of October in the various subjects required for the Senior Theory Diploma for candidates who have failed to pass in one or more subjects in the preceding June Examination.

Examination Fees (for each subject) \$3.00

Marks

The maximum number of marks for each paper is 100. To obtain a certificate, candidates must gain 60 marks on papers marked A, B and C, and a gross total of 60 per centum on all their

work. In the case of candidates gaining a gross total of 60 per centum and yet failing to obtain 60 marks on either of the papers marked D., E. or F., a minimum of 50 marks will be accepted for these subjects. Sixty per centum is required on all Theoretical subjects taken separately. A gross total of 70 per centum entitles a candidate to an Honor Certificate, and 80 per centum to a First-Class Honor Certificate.

Note.—The above examinations, however, are by no means obligatory. Students may, if they desire, work with a view to the special study of composition. Having acquired a knowledge of Harmony sufficient to pass the Junior Examination, and having a slight knowledge of Form in Music, the student may commence composition, proceeding through the simpler forms to the highest types of creative work.

Examination Papers

Bound copies of papers given at the January and June Examinations of 1918 will be forwarded by the Registrar on receipt of fifteen cents in stamps.

Fees for Certificates and Diplomas

Certificates	\$1.00
Diplomas	5.00

No special entrance examination fees are collected from candidates outside the Conservatory.

NOTE.—Fees for Certificates and Diplomas should be paid together with those for examinations. In cases where candidates fail to pass, the amount of the Certificate or Diploma Fee will be refunded.

All candidates taking examinations at Toronto or at local centres in Ontario and all points east of Toronto, must forward to the Registrar at Toronto their applications—the necessary blank forms for which are provided, on request, by the Conservatory—not later than May 15th, together with the fees for examinations and certificates. Applications from all points west of Ontario must reach the Registrar not later than May 1st.

Applications cannot be withdrawn after having been sent to the Registrar. In cases where candidates, through illness, are unable to take their examination at the time designated, a physician's certificate to that effect must be forwarded to the Registrar not less than three days before the date of the examination. In such cases candidates may have the option of taking their examination at some future time without payment of any additional fees, or of having one-half of the amount of fees already remitted returned to them.

Conservatory Branches

Several Branches of the Conservatory have been successfully established in different parts of the city, they being intended especially for young people living at such distances from the Conservatory buildings as practically to prohibit their attendance there. While Piano Playing is the principal subject taught, lessons are also given in other branches of music in the preparatory grades and all by specially qualified Conservatory teachers.

Pupils of the Branches are registered at the Conservatory and are entitled to all privileges enjoyed by the pupils of the institution.

Only teachers who are on the Conservatory staff are permitted to teach at the Branches, consequently the instruction given there is the same in every respect as that at the Conservatory itself.

Kindergarten classes are formed at the Branches as the demand for them arises.

Parents whose children are attending a Conservatory Branch may consult the Musical Director at any time on matters pertaining to their childrens' progress.

Following is a list of Branches already established:—

DEER PARK BRANCH: 16 St. Clair Ave. W.

MISS JENNIE A. CREIGHTON, L.T.C.M., *Principal*.

EMMERSON AVE. BRANCH, 32 Emmerson Ave.,

MISS ETHEL F. BASS, A.T.C.M., *Principal*.

GLEN GROVE BRANCH: 1 Sheldrake Boulevard.

MISS M. B. WILL, L.T.C.M., *Principal*.

HIGH PARK BRANCH: 411½ Roncesvalles Ave.,

MISS ALMA COCKBURN, Mus. Bac., L.T.C.M., L. Mus.
(Tor.), *Principal*.

HURON STREET BRANCH: 675 Huron St.

MISS LILLIE C. BEGG, *Principal*.

OAKMOUNT ROAD BRANCH: 51 Oakmount Road.

MR. W. J. McNALLY, *Principal*.

OAKWOOD BRANCH: 198 Lauder Ave.

MISS MARY B. WIDNER, *Principal*.

OSSINGTON AVE. BRANCH: 176 Ossington Ave.

MISS MARGARET R. GROVE, *Principal*.

RIVERDALE BRANCH: 29 Danforth Ave.

MISS EDNA V. BAGGS, *Principal*.

ROSEDALE BRANCH: 25 Dunbar Road.

MRS. J. W. F. HARRISON, *Principal*.

SACKVILLE STREET BRANCH: 461 Sackville St.

MISS HAZEL BARR, *Principal*.

SOUTH PARKDALE BRANCH: 97 Spencer Avenue.

MISS EMILY M. BAKER, A.T.C.M., *Principal*.

Tuition fees per term of twenty half-hour class lessons range from \$6.00 upwards; private lessons from \$8 per term upwards. Particulars will be furnished upon application to any Branch, or to the office of the Conservatory.

Miscellaneous

The Residence

The Conservatory residence, established in 1903 for the reception of a limited number of young lady students, has filled an urgent need, and indeed has become an indispensable adjunct to the educational equipment of the institution. A new wing containing ten practice rooms, with sound-proof walls and partitions, has recently been erected for the special use of resident students. The residence is under the superintendence of Miss L. A. Wilson, a lady of superior qualifications and much experience in the management of school residences.

Parents sending their daughters to the Conservatory will appreciate the opportunity afforded them for having a comfortable, well-managed and well-equipped home, with healthful surroundings, under the careful oversight and proper regulations regarding study and practice hours, social intercourse, etc.

Students enjoy the freedom of the house and are made to feel that it is a *home*, only such rules being enforced as are absolutely necessary for the common good.

The rates for board and room in the Residence are \$360.00 to \$380.00 for the school year beginning September 1st. and ending June 30th. Laundry and Piano practice per term, \$5.00 each.

A special booklet, descriptive of the Residence, and containing the "Rules and Regulations," will be sent to any one making application for the same.

Outside Board and Rooms

For the convenience of students wishing to secure board at a lower cost than can be had at the Residence, the Conservatory will furnish a list of suitable places where the rates are from \$6.00 to \$12.00 per week.

Sheet Music and Books

The sheet music, studies and text books comprised in the curricula of the various departments are kept constantly on sale at the Conservatory office, thus largely obviating the possibility of delay.

Students are allowed a liberal discount on all purchases.

Sheet Music Lending Library

In the interests of Piano students who are desirous of cultivating the art of Sight-Playing, the directorate has established a Sheet Music Lending Library. The Library contains a large number of standard compositions, besides many others of a lighter character, all being selected for the special object in view.

Conservatory students are permitted, on payment of a small fee, to take a varied selection of this music to their homes, returning it after a few days' use, when a further selection may be made.

Piano and Organ Practice

Pianos can be rented at from \$4.00 per month upwards, or those already in private boarding houses may sometimes be rented at a moderate monthly charge. The expense is frequently reduced by sharing with one or two other students. The expense for pipe organ practice, within the Conservatory, varies, according to the style of instrument, from 20c to 35c per hour.

Situation of the Conservatory

The Conservatory buildings are situated at the corner of College Street and University Avenue. The location is convenient, central and easy of access by street cars from every quarter of the city. Strangers arriving at the Union Depot will find the "Yonge Street" cars at the station, from any of which a transfer may be made at College Street to cars passing the Conservatory doors; or the College Street cars may be taken at the corner of Front and York, near the Depot.

Evening Instruction

In order to accommodate those who are unable to attend the Conservatory during the day, evening instruction is given in Piano, Organ, Singing, Violin, and the various other branches.

Professional Situations

The Musical Director of the Conservatory is called upon with increasing frequency to recommend Teachers, Organists, Vocalists, Pianists and Violinists for positions in all parts of Canada and the United States. Applications especially for Piano and Voice Teachers, Organists and Choir Leaders *far exceed the supply* of competent persons for these positions. In making recommendations towards filling such, graduates and advanced students of the Conservatory who are suitably qualified will always be given a preference. The demand for competent teachers has always exceeded the supply.

Year Book Mailed to Students and Others

Former students who have changed their places of residence since attending the Conservatory are asked to notify the Registrar of their present address, so that they may receive the current Year Book and Local Centre Syllabus.

Friends of the Conservatory desirous of having copies of the Year Book and other publications of the Conservatory mailed to friends interested in Musical Education, may send names and addresses to the Registrar, who will immediately forward copies as requested.

Rules and Regulations

1. *Term bills* are payable strictly in advance, at the beginning of each term, for the whole term. A term consists of ten weeks. Students may enter at any date, but will not be accepted for less than ten lessons. Cheques and all money orders should be "at par" in Toronto and made payable to "TORONTO CONSERVATORY OF MUSIC."

2. *Term cards* are received by students on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.

3. *Absence from lessons* caused by protracted illness (of several weeks' duration) may be allowed for, provided that prompt and explicit written notification shall have been made to the Musical Director.

4. *No deduction* will be made for temporary absence from lessons or for lessons discontinued. This rule applies to every term in the year, but especially to the Summer Term.

5. *Money paid by pupils*, and remaining to their credit, will not be available for tuition unless applied for within one year after such credit is made.

6. *Students discontinuing* their lessons should give one week's notice of such intention before the end of the term.

7. *Punctuality at lessons* is positively required of all pupils.

8. *The time allotted* to a class in any department will be, *pro rata*, according to the number of pupils it contains.

9. *All business matters* connected with the Conservatory must be arranged at the *office*, and not with the teacher.

10. *Visitors* are not permitted in the class room during lesson hours without permission from the Musical Director.

11. *All sheet music* which students may require can be obtained at the *office of the Conservatory*, where it will be supplied at a liberal discount. All music so obtained must be paid for on delivery, or, at latest, by date of the succeeding lesson.

12. *Teachers and pupils* should report *directly* to the Musical Director any misunderstanding, disagreement or trouble of any kind occurring in the relations between them.

13. *Scholarship pupils* must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.

14. *The Reference Library* is intended to be used exclusively as such. Therefore, the books *must not be taken away* from the Conservatory.

Scholarships, Etc.

A partial Scholarship, good for two years, of the annual value of \$100.00, is awarded to that candidate in the Conservatory's Local Centre practical examinations who, in the Mid-Summer examinations scores the highest "First Class Honors" standing amongst

all candidates entering for the Conservatory's Associateship (A.T.C.M.) Grades. This scholarship is open to all candidates throughout the Dominion and entitles the successful candidate to a total credit of \$200.00 in connection with further study at the Conservatory itself.

Gold Medals are awarded to the candidates obtaining the highest standing in the Graduation (Licentiate) Mid-Summer examinations of the Conservatory in the various departments of study—Pianoforte, Organ, Violin, Voice, etc.—provided that such candidates obtain at least 75 marks in their respective departments.

A Gold Medal is awarded to the candidate obtaining the highest standing in the Conservatory's Local Centre examinations for Associateship (A.T.C.M.).

A special prize of a valuable violin is offered by Messrs. R. S. Williams & Sons, Toronto, to be competed for by candidates in the Conservatory's Violin Examinations. The award, which will be governed by exceptional talent and professional promise of the successful candidate, may be competed for by candidates for the Conservatory's Licentiate, Associate and Intermediate Violin Examinations, including Associate and Intermediate Local Centre candidates outside Toronto.

A Pianoforte Partial Scholarship (value \$50.00) presented by Messrs. Heintzman & Co., Toronto, will be awarded to the candidate receiving the highest marks in a special competition to be held in June, 1918, before the Musical Director. This competition is open only to Pianoforte students who have been in attendance at the Conservatory itself during the entire season of 1918-1919. Particulars may be had upon application to the Registrar.

Candidates writing on higher and lower examinations during the same examination period will not be eligible for medals in the lower grades.

Preparatory Courses for Children

Compiled and Arranged by Edith Myers, L.T.C.M.
Materials Patented 1905 and 1909

1. The Myers Music Method for children provides a thorough preparatory course in the rudiments of music which every child might advantageously have before commencing the study of any instrument. This course, which requires very little home practice, lasts about a year, and gives the child a pleasant introduction to music and an increased love for it.

2. The lessons for very young pupils are conducted on Kindergarten models, each child being provided with a set of materials. As the teacher explains, the pupils verifies, illustrates and elaborates for himself in ways suitable to his age.

The course for pupils eight years old or over is modified somewhat. More piano work is given, and the Kindergarten element is replaced by lessons such as are necessary to illustrate or simplify the work of learning the elements of musical notation, time, etc.

3. A distinct advantage in the Myers Method is the practical piano teaching which goes hand in hand with the Preparatory Course. The child plays as soon as he knows sufficient notes to form a simple melody, and, at the year's end, he has a fairly large repertoire of simple and melodious pieces.

4. While the course in the Myers Music Method embraces such subjects as Music Reading, Time and Rhythm, Ear Training, Technic, Sight-Singing, Scales, Chords and Intervals, Music Signs and Expression Marks, the lives and works of great composers, etc., yet the immediate needs of the child as a young piano student are always kept in view, and more time and attention is given to practical work than to mere theory.

5. The aim has been to make this first year's work a direct preparation for the regular course as covered by the special School Examinations of the Conservatory.

6. The Myers Method, while not making any claim to absolute originality, combines the good points gathered from many home and foreign methods which Miss Myers has studied and observed, together with the result of much personal experience in teaching children, individually and in class.

7. Classes are held at the Conservatory, and the Conservatory Branches. All applications should be made at the Conservatory, stating age of child and the time his school is dismissed, so that suitable classes and hours may be arranged.

8. Children are taught in classes of four, two lessons per week. Fees.—Myers' Music Method. See page 75.

Normal Class for Teachers of the Myers Music Method

Classes for teachers are conducted by Miss Myers at the Conservatory. A thorough course lasting six months is given to students pursuing other courses of study. This course consists of

weekly lectures, observation lessons in children's classes of all grades, and a number of carefully graded lessons in practical teaching.

Such training corresponds practically to that given in the Government training schools for Kindergarten and Public School teachers. Miss Myers is a graduate of the Toronto Model School for teachers and the Ontario Normal College.

The course for teachers has been re-written, and greatly enlarged, and is now given to students in manuscript form. The years' work for children is arranged in lesson form, and additional chapters in Technic, Music for Children, Demonstrations, Arrangement of Classes, etc., have been added. In fact, everything possible has been done to make the course for teachers as thorough, complete and practical as possible.

Students may enter at the beginning of each term. The Fall and Spring Term sessions, however, are recommended.

Special four-week sessions are arranged for out of town teachers who desire personal instruction, observation and practical teaching.

Miss Myers is now able to offer a satisfactory course of home study for out of town teachers who cannot attend the Conservatory. The year's work is covered very thoroughly in the text book supplied, and teachers will find, in addition to the class work, much which will be of value in preparing young pupils for the Conservatory Pianoforte Examinations.

Manuscript, together with complete sets of materials for teaching the Myers Music Method, \$60.00; Personal Course, \$100.00

Teachers who wish to join the Summer Normal Class must apply before June 1st.

Sight Singing and Chorus Practice

It is generally conceded that sight-singing may be taught in classes with results fully as satisfactory as by individual lessons, while the cost to the student is thereby greatly reduced.

Sight-Singing should be included in the course of every music student, irrespective of quality of voice, for in this study the ear is trained by constant comparison to an accurate perception of all rhythms and tune forms met with in ordinary music.

Choirmasters and teachers of music, who have constantly to deal with vocalists and vocal students, have cause to regret that

the power to read music correctly is possessed by so few singers. The time available for choir rehearsals seldom permits of instruction in sight-reading being given, while vocal teachers find it impracticable to give the necessary attention to this in the course of the ordinary half-hour lesson.

It is also of special importance to those studying the Piano or Organ, where the proportion of time necessarily devoted to technical training leaves comparatively little time for the cultivation of the ear.

Familiarity with the symbols used in musical notation and the significance to the ear, with rhythmic forms more or less simple or complicated, with harmonic and melodic combination (all of which are readily learned in the study of sight-singing), will greatly facilitate the progress of any music pupil.

In connection with the study of harmony, sight-singing is of great advantage, as each step is practically exemplified in part-singing, and a thorough knowledge of the subject is more easily acquired.

The courses of instruction have special reference—first, to the needs of those desiring thorough elementary instruction in music, and to the development of tone perception, sense of rhythm and the use and care of the voice; second, to the best and most approved methods of teaching the same. The latter course is designed particularly for students and teachers who desire to prepare for teaching classes in public and other schools, and includes illustrations of the most important points, by classes of children. Every opportunity will be afforded for a thorough and practical preparation for this most important work.

Students may enter for either day or evening classes in this department.

In the Department of Sight-Singing there are three examinations, viz., JUNIOR, INTERMEDIATE and SENIOR. These are held at the close of the second and fourth terms.

The certificates of this department entitle the holder to a certain number of marks, according to the specific examination, in place of the ear and sight-singing tests of the various Local Centre and Graduating instrumental and vocal examinations.

Admission to Local Choral Societies

The city of Toronto has, through the number and efficiency of its choral societies, earned an international reputation as a centre of choral activity. Students of singing desirous of becoming members of one or other of the recognized choral bodies of the city, may

make application for the usual tests governing admission to such organizations. The great musical benefit resulting to students of both vocal and instrumental branches from participation in regular choral practice under thoroughly qualified conductors can hardly be overestimated. —The great composer, Schumann, strongly urged all students of music to take part in systematic choral work as a significant aid to general musical culture.

Junior Sight Singing Examination

This examination comprises the following tests:—

1. Singing without accompaniment a minor scale, harmonic form; also the intervals of perfect fourth, fifth, and octave, major second, third, sixth and seventh, and minor third.

2. Singing at sight a melody containing diatonic intervals of moderate difficulty in a major key.

3. Singing at sight, on a monotone, a test in simple, duple, triple or quadruple time, containing half-pulse and quarter-pulse divisions and dotted notes.

4. Naming the notes from hearing them played, in a test containing from four to six tones of any major scale indicated by the examiner, the tonic chord being first played.

5. Pointing on a staff modulator, while singing from memory, the notes of any one of three hymn tunes previously selected and prepared by the candidate—modulation in the hymn tune not obligatory.

Examination Fees	\$3.00
Certificate (see note, page 53)	1.00

Intermediate Sight Singing Examination

The following tests are given:—

1. Singing without accompaniment minor scale (melodic and harmonic), and chromatic scales, also all major and minor intervals within the compass of an octave.

2. Singing at sight a melody containing difficult diatonic intervals and simple modulations.

3. Singing at sight, on a monotone, a test containing any of the following pulse-divisions:—Half and quarters, three quarters and quarter, triplets, and rests of corresponding value.

4. Ear tests as in the Junior Examination, but containing the sharp fourth or flat seventh of the major scale, or the leading note of the relative minor scale.

5. Pointing on a staff modulator, while singing from memory, the notes of one of six tunes previously selected and prepared by the candidate, and containing a modulation to the dominant, subdominant, or relative minor.

Examination Fees	\$4.00
Certificate (see note, page 53)	1.00

Senior Sight Singing Examination

The following tests are given:—

1. (a) Singing without accompaniment, in any key suited to the candidate's voice, harmonic and melodic minor and chromatic scales.

(b) Singing, ascending and descending, the major, minor and chromatic scales, from any given keynote to the twelfth above, and at any pitch suited to the candidate's voice (see examples, page 44).

(c) Singing, ascending and descending, arpeggios of the common chords, major and minor, from any given keynote suited to compass of candidate's voice, to the tenth above; also the dominant seventh arpeggio, ascending and descending to the twelfth above a given keynote, and the diminished seventh, ascending and descending, to the augmented eleventh above a given keynote (See examples, page 44.)

(d) Singing any major or minor interval, diminished fifths and sevenths, augmented seconds, fourths, fifths and sixths, within the compass of an octave, *above* or *below* any given note.

2. Singing at sight, to the syllable "Ah," an exercise or song containing chromatic tones and modulations from a major key to its tonic minor and back.

3. Singing at sight, on a monotone, a time test, containing the more difficult time-divisions found in the songs of the second year of the Vocal Department.

4. (a) Advanced ear tests, including chromatic tones.

(b) Tests in defining the absolute pitch of single sounds.

5. Singing from examiner's dictation short phrases introducing chromatic tones in any key suited to the candidate's voice. Example: Examiner strikes tonic chord and says,

"Sing m, r, la, s, fe, l, s," or

"3, 2, b6, 5, #4, 6, 5."

Examination Fees \$5.00

Certificate (see note page 53) 1.00

Post-Graduate Sight Singing Examination

1. Singing without accompaniment, in any key suitable to the candidate's voice, harmonic and melodic minor scales, and the chromatic scale; arpeggios of the major and minor chord, the dominant seventh chord, and the diminished seventh chord, in root position and in any required inversion; any major or minor interval, diminished fifth and seventh, augmented second, fourth, fifth and sixth, *above* or *below* any given note.

2. Singing at sight, an exercise or song containing modulations, from a given major key to its tonic minor and back, and to one major key, the tonic of which is a major or minor third *above* or *below* that of the given key.

3. Singing on a monotone, a time test containing rhythmic combinations equal in difficulty to the average of those met with in songs prescribed for the Senior examination in Singing.

4. Writing, from hearing it played not more than three times, the notes of a short test containing diatonic and chromatic tones.

5. Naming the absolute pitch of given single tones.

Examination Fees \$6.00

Certificate (see note, page 53) 1.00

Piano Tuning

The Conservatory Course in Piano Tuning may be completed in two years. Students are not registered in this Department for a shorter period than one year.

First Year

FIRST TERM—Elementary principles for guidance in the art of tuning. The harmonic scale. Ratios of the consonances, etc. Pitch standards and history. Study of unison and octave.

SECOND TERM—Scales, studied mathematically. Harmonic, diatonic, enharmonic, chromatic, meantone, equal tempered and others. Intervals. Beats. Tuning practice continued.

THIRD TERM—Practical application in the art of tuning. Mathematical demonstration of the theory of equal temperament, stringing, theory of scales, harmonics, elementary acoustics. Study of mechanism of pianoforte actions, grand, square and upright.

FOURTH TERM—Tuning practice continued. Action regulating. Study of construction of piano. Atmospheric influence on tuning. How actions are affected by dryness and dampness. The proper care of actions. Repairs, etc.

Second Year

FIRST TERM—General review and development of previous year's work. Tuning practice, musical acoustics, repairing, vibrations of strings.

SECOND TERM—Tuning practice continued, which will include a moderate amount of factory, repair shop, or outside experience in general work. Musical acoustics continued.

THIRD TERM—Piano tuning practice continued. Piano tone production, tone-regulating, general principles of organ tuning and repairing.

FOURTH TERM—Defects in pianos of various styles, their causes and remedies. Review and completion of all branches in the study of the Art of Piano Tuning.

Piano Tuning Certificate and Diploma

Students passing the Junior Piano Tuning Examination at the end of the First Year will receive the Conservatory Junior Certificate in Piano Tuning.

Students passing the Final (Second Year) Examination will receive the Conservatory Piano Tuning Diploma.

Classical, National and Folk Dances

An important department of the activities of the Conservatory School of Expression, namely, Classical, National and Folk Dances, will be made available, generally, for Conservatory students and others who may desire to enroll as members of special classes, which it is proposed to form in the Conservatory during the season. These classes, which have for their purpose the study of grace in movement, the development of rhythmical steps and combinations, the cultivation of ease, poise and perfect and healthful bodily control will be under the direction of Miss Sternberg. Fees for instruction in classes of about thirty will be \$8 per member for a term of ten lessons. Private classes of ten, in which membership will be under the control of those interested, will be formed as may be required—fees, \$10 per member for ten lesson term. When desired private lessons may be arranged for—fees, \$25 for term of ten lessons.

Conservatory School of Expression

FRANK HOME KIRKPATRICK, Ph.D., Principal.

The Purpose

The aim of the Conservatory School of Expression is to adequately prepare students for:—

Public Reading and Interpretation of Literature.

The Concert Platform.

Public Speaking.

Dramatic Work.

Physical Culture.

Classical, Folk and National Dancing.

The Teaching of (a) Expression.

(b) Literature.

(c) Voice Culture.

(d) Physical Culture.

(e) Public Speaking.

(f) Dramatic Art.

(g) Classical, Folk and National Dancing.

Also, one of the specific aims of the Conservatory School of Expression is to afford those who do not contemplate a professional career a means of mental, physical and vocal development, and the opportunity of the broad culture to be secured from its courses.

Public Recitals

It has always been the policy of the Conservatory School of Expression to afford its students an opportunity of appearing in miscellaneous or individual recitals and in dramatic productions. In this way the nervousness which oftentimes develops at first appearances before audiences is removed and students acquire confidence and an authoritative platform or stage manner upon graduation. These recitals have become exceedingly popular, and have been attended by constantly increasing audiences.

In addition to numerous miscellaneous recitals, the following works of fiction, dramas and comedies have been abridged, arranged and presented by pupils of the School:—

"As You Like It".....	Shakespeare
"Romeo and Juliet".....	Shakespeare
"Fortunes of Christina McNab".....	McNaughton
"Tom Moore".....	Sayre
"Much Ado About Nothing".....	Shakespeare
"The Sign of the Cross".....	Wilson Barrett
"The Tyranny of Tears".....	Haddon Chambers
"Hazel Kirke".....	Steele MacKay
"Mrs. Wiggs of the Cabbage Patch".....	Alice Rice Hegan
"Sowing Seeds in Danny".....	Nellie McClung
"Polly of the Circus".....	Margaret Mayo
"The Little Minister".....	J. M. Barrie
"The Master Builder".....	Ibsen

In addition to the public presentation of programmes of scenes from Shakespeare, Goethe, Ibsen and short plays of a serious and comedy nature, the dramatic classes of the School have also presented complete productions of such difficult plays as "The Private Secretary," "Hazel Kirke," Suderman's "The Far Away Princess" and "Fritzchen," Bjornson's "A Lesson in Marriage," Shakespeare's "A Midsummer Night's Dream," "Twelfth Night," "The Tempest," "Comedy of Errors," "As You Like It," Moliere's "La Malade Imaginaire," and Rostand's "Romancers," with the necessary stage accessories.

Courses

1. By satisfactorily completing the required work of the Course of two years, the successful candidate is entitled to style himself *Associate of the Conservatory School of Expression* (A.C.S.E.).

2. By satisfactorily completing the required work of the Course of three years, the successful candidate is entitled to style himself *Licentiate of the Conservatory School of Expression* (L.C.S.E.).

3. It has been decided to offer a Post-Graduate Course of one year. Only those students who have successfully completed the third year, leading to "L.C.S.E.," are eligible to undertake the Post-Graduate Course.

Students proceeding to graduation are required to choose a major subject. This major subject may be chosen from the following subjects:—Expression and Literary Interpretation, Dramatic Art, Public Speaking, Voice Culture, Physical Culture. To

secure graduation, students will be required also to successfully pursue certain related studies. These related studies will be assigned by the Principal. Thus the elective system is adopted in the school and the student is enabled to choose a course adapted to his needs or future requirements. In no case, however, will the privilege of election be allowed to impair the coherency of a course.

A student not definitely proceeding to graduation, may choose whatever studies from the curriculum he may desire to pursue.

In all cases, the amount of the term fee will be determined by the aggregate of the fees for the different subjects chosen by the student. Thus the student will pay a fee for those subjects only in which he receives instruction.

Students may enter the courses at any time during the School Year.

The Term Calendar for 1918-19

First Term begins Sept. 2, 1918, ends Nov. 9, 1918; Second Term begins Nov. 11, 1918, ends Jan. 30, 1919; Third Term begins Feb. 4, 1919, ends Apr. 14, 1919; Fourth Term begins April 15, 1919, ends June 30, 1919.

Students may enter at any time.

Special Course

The same courses leading to graduation are also offered in night classes for students who find it impossible to attend the day classes. This course is particularly advantageous for school teachers and for ladies and gentlemen engaged in business who desire to graduate and are prevented from attending the morning classes of the regular courses. The calendar of the night courses runs concurrently with that of the regular courses.

Note—The full outline of work, methods, courses and fees is contained in the separate Calendar of the Conservatory School of Expression, which is sent free on application.

For supplementary information, address

F. H. KIRKPATRICK, Principal.

Tuition Fees

A term consists of ten weeks, with two half-hour individual lessons per week.

Special arrangements may be made for such as desire lessons more or less frequently or of greater or lesser length; also for a combination of class and individual lessons.

Fees Strictly Payable in Advance

Money Orders and Cheques should be made payable to the order of the Toronto Conservatory of Music.

INDIVIDUAL

PIANOFORTE—Mildred Dagger		} \$ 8.00
Velma Forster		
Gladys Hart, A.T.C.M.		
Margrie Munro		
Evelyne E. Phillips, L.T.C.M.		
J. Alba Robertson		
Maud E. Sanderson, A.T.C.M.		
Nora M. Tucker		
Jean V. Willis		
Ethel F. Bass, A.T.C.M.		} 10.00
Lillian H. Birch		
Marion A. Brown, A.T.C.M.		
Mary Dallyn, A.T.C.M.		
Lexie F. Davis, Mus. Bac., L.T.C.M.		
Laura M. Gearing		
Naomi M. Gruetzner, A.T.C.M.		
Helena Holmes		
Violet E. Keeler		
Evangeline V. McFadden, A.T.C.M.		
Lily McKnight		
Janet Tweedie		} 12.50
Reva L. Widner		
Hazel Barr, A.T.C.M.		
Lillie C. Begg		
Myrna Butler, L.T.C.M.		
Ethel May Crane, A.T.C.M.		
Jessie E. Drummer, A.T.C.M.		
Beatrice Featherstone		
Alice M. Kimber, A.T.C.M.		
Lucy V. Macdonald, A.T.C.M.		
Marjorie Macorquodale, A.T.C.M.		
Gertrude Pratt, L.T.C.M.		
E. Hazel Sinclair, A.T.C.M.		
Winnifred Stalker, L.T.C.M.		
Alberta Staples		
Rubie A. Whyte, A.T.C.M.		
Carlotta Wickson, A.T.C.M.		
Mary B. Widner		

PIANOFORTE—*Continued.*

Edna V. Baggs	
Emily M. Baker, A.T.C.M.	
Anne Bellamy, A.T.C.M.	
Ella P. Black, L.T.C.M.	
Fair Cockburn	
Elma Ferguson, L.T.C.M.	
Eva M. Goodman, A.T.C.M.	
Margaret R. Grove	
Jessie Henderson, L.T.C.M.	\$ 15.00
D. Gwladys Hill	
Eva I. Hughes, A.T.C.M.	
Lily Lawson, A.T.C.M.	
Florence MacKay	
Constance A. D. Martin, L.T.C.M.	
Mabel B. Will, L.T.C.M.	
Charlotte M. Witheril, A.T.C.M.	
Myrtle Wright, L.T.C.M.	
Alma Beatrice Allen, A.T.C.M.	
Jessie M. Allen	
Olive S. Brush, L.T.C.M.	
Alma Cockburn, Mus. Bac., L.T.C.M., L. Mus. (Tor.)	
Annie M. Connor, F.T.C.M.	
Jennie A. Creighton, L.T.C.M.	
Edith Dickson, F.T.C.M.	
Marjorie Harper	
Mrs. E. J. Hopkins	20.00
Abie Jaffey	
Eva Knight	
Edith Myers, L.T.C.M.	
Laura Newman	
Evelyn Pamphylon, A.T.C.M.	
Louise M. Risdon	
Madeline Schiff, L.T.C.M.	
Edna Sherring	
A. Irene Weaver, L.T.C.M.	
Jessie I. Anderson, L.T.C.M.	
Vida S. Coatsworth	
George J. Coutts	25.00
Jessie T. Hill	
Alma Florence Tipp, L.T.C.M.	
Helen B. Wilson, L.T.C.M.	
James Galloway	
Maud Gordon, L.T.C.M.	
W. J. McNally	30.00
J. Earle Newton	
Florence M. C. Turner	
Lillian E. Willcocks, L.T.C.M.	
Eugenie J. A. Quehen, L.T.C.M., L.R.A.M. (London, Eng.)	35.00
B. Hayunga Carman	
J. W. F. Harrison	
Donald Herald, L.T.C.M.	40.00
F. Arthur Oliver, L.T.C.M.	
Harvey Robb	

PIANOFORTE—*Continued.*

G. D. Atkinson	}	\$50.00
W. H. Hewlett		
Mona Bates	}	60.00
Richard Tattersall		
Viggo Kihl	}	70.00
Ernest Seitz		
Paul Wells		

VOICE—Ethel M. Collett, L.T.C.M.	}	15.00
Sadie A. MacTavish, L.T.C.M.		
M. Estelle Orton		
Louise M. Risdon		
Dorothy B. Shaver	}	20.00
Marjorie A. Brush		
Marguerite C. Homuth, L.T.C.M.		
S. Marjorie Ratcliff, L.T.C.M.		
E. Gertrude Seldon, B.A., L.T.C.M.		
George J. Coutts	}	25.00
Joy Denton		
Winifred Henderson		
Eva Knight, L.T.C.M.		
Irene Symons		
James Galloway	}	30.00
Mrs. W. D. Golding		
F. E. Goodwin		
Annie Hallworth, L.T.C.M.		
Mrs. E. J. Hopkins		
Mrs. Russell Marshall		
Helen B. Martin		
Lillian E. Willcocks, L.T.C.M.	}	35.00
Mrs. J. W. Bradley		
Elizabeth L. Walker, L.T.C.M.		
Maclean Borthwick, L.R.A.M.		
Francis Coombs		
A. T. Cringan, Mus. Bac.		
A. Mabel Henderson		
Carl H. Hunter		
Marley Sherris	}	40.00
Mary Hewitt Smart		
M. M. Stevenson		
Jean E. Williams, L.T.C.M.		
Blight, Arthur	}	60.00
David Dick Slater, A.R.C.M., London, Eng.		
Dalton Baker	}	70.00
Edward Broome, Mus. Doc.		
Albert Ham, Mus. Doc. (Trinity Coll., Dublin), Mus. Doc. (Honoris Causa), Toronto University; F.R.C.O., Eng- land, and L.T.C., London		
H. Ethel Shepherd		

THEORY—Healey Willan, F.R.C.O.

ELEMENTARY, PRIMARY AND JUNIOR—

1 lesson per week (individual).....	\$20.00
1 lesson per week (class four).....	10.00

INTERMEDIATE AND SENIOR—

1 lesson per week (individual).....	25.00
1 lesson per week (class four).....	12.50

POST-GRADUATE—

1 lesson per week (individual).....	30.00
-------------------------------------	-------

CORRESPONDENCE (10 lessons)—

Primary and Junior.....	20.00
Intermediate and Senior.....	25.00
Post-Graduate.....	30.00

Leo Smith, Mus. Bac., University of Manchester.

2 lessons per week (individual)	30.00
---------------------------------------	-------

Annie Johnson, L.T.C.M.

2 lessons per week (individual)	25.00
---------------------------------------	-------

Ruby S. Nicholls, Mus. Bac., A.A.G.O.

2 lessons per week (individual)	15.00
---------------------------------------	-------

Jessie E. Drummer, A.T.C.M.

2 lessons per week (individual)	10.00
---------------------------------------	-------

ORGAN—Eva. M. Goodman, L.T.C.M.

Carlotta Wickson	15.00
------------------------	-------

Alma Beatrice Allen, L.T.C.M.

Florence MacKay	20.00
-----------------------	-------

George J. Coutts

Edith Dickson, F.T.C.M.	25.00
------------------------------	-------

James Galloway, A.R.C.O.

W. J. McNally	30.00
---------------------	-------

F. Arthur Oliver, L.T.C.M.

J. W. F. Harrison.....	40.00
------------------------	-------

G. D. Atkinson.....

W. H. Hewlett	50.00
---------------------	-------

G. H. Knight, Mus. Bac., Victoria University, Manchester, Eng.; Associate of Trinity College, London.....

Edward Broome, Mus. Doc.

Herbert Austin Fricker, M.A., Mus. Bac., F.R.C.O.	
--	--

Albert Ham, Mus. Doc., Trinity College, Dublin; Mus. Doc. (Honoris Causa), Toronto University; F.R.C.O., England, and L.T.C., London.....

Richard Tattersall	70.00
--------------------------	-------

Healey Willan

VIOLIN—Margaret Giegerich		} \$12.50
Edwina Palmer		
Marie Smith		
Mary G. Connor, F.T.C.M.		} 15.00
Beatrice M. Prest, L.T.C.M.		
Erland Misener		20.00
Mrs. Leo Smith, L.T.C.M.		25.00
Lina Adamson		35.00
Rachelle Copeland, L.T.C.M.		40.00
Mrs. Bertha D. Adamson		45.00
Frank E. Blachford		50.00
VIOLONCELLO AND ENSEMBLE—Leo Smith, Mus. Bac., University of Manchester		30.00
FLUTE—H. T. Culley.....		15.00
SAXOPHONE AND CLARINET—J. Dineen.....		12.50
CORNET, FRENCH HORN, SCIENTIFIC DEVELOPMENT of the LIPS, LUNGS, and TONGUE—B. H. Barrow, Bandmaster, Queen's Own Rifles		20.00
HARP—Joseph Quintile, for beginners \$20; and for more advanced pupils.....		30.00
GUITAR, MANDOLIN, BANJO, and HAWAIIAN INSTRUMENTS—William R. Jackson		20.00
ART OF ACCOMPANYING—David Dick Slater, A.R.C.M., London, England		60.00
ORCHESTRA PLAYING (per annum).....		5.00
SIGHT-SINGING CLASSES—		
1 hour lesson per week (class of ten or more)—		
Junior.....		2.50
Intermediate.		3.00
Senior.		3.50
Sadie A. MacTavish, L.T.C.M. (2 lessons per week, individual) ..		} 15.00
E. Gertrude Seldon, B.A., L.T.C.M. “ “		
Olive E. Watkins (2 lessons per week, individual)		10.00
PIANO TUNING—R. F. Wilks (class of two, one lesson per week) ..		25.00
Private lessons, one lesson per week		35.00
ORGAN PRACTICE, per hour		0.20 to 0.35
MYERS' MUSIC METHOD		
Edith Myers, L.T.C.M. (class).....		7.00
Lillie C. Begg (class)		} 6.00
Naomi M. Gruetzner, A.T.C.M. (class)		
Eva Irene Hughes, A.T.C.M. (class)		
Lily Lawson, A.T.C.M. (class)		
Reva L. Widner (class)		

FRENCH, ITALIAN, SPANISH, GERMAN—Madam Natalie Gillmayr (ten hour lessons)	10.00
FRENCH—Madame B. de Duras Hoffman	20.00
CLASSICAL, NATIONAL AND FOLK DANCING—Amy Sternberg.	
Terms of ten lessons:—	
Classes of about 30, terms per member.....	8.00
Classes of ten, terms per member	10.00
Private lessons, terms, per pupil	25.00



House of Chappell

Publishers of Successful Songs and Ballads by the Eminent Composers:—

Liza Lehmann, Guy D'Hardelot, R. Coningsby Clarke, Florence Aylward, Maude V. White, Teresa Del Riego, Dorothy Forster, Edward German, Graham Peel, Montague F. Phillips, Haydn Wood, Hubert Bath, Hermann Lohr, Ward-Stephens, Etc.

SUCCESSFUL SONGS

"Roses of Picardy"	Haydn Wood
"It Is Only a Tiny Garden"	Haydn Wood
"Good Morning, Brother Sunshine"	Liza Lehmann
"There Are Fairies at the Bottom of Our Garden"	Liza Lehmann
"Wait"	Guy D'Hardelot
"In Her Old Fashioned Way"	Guy D'Hardelot
"Love's Golden Hour"	Dorothy Forster
"String of Pearls"	H. Lyall Phillips
"Moonlight on the Valley"	Maude V. White
"Homing"	Teresa Del Riego
"If Love Had Wings"	Hermann Lohr
"When April Laughs"	Montague F. Phillips
"Wake Up"	Montague F. Phillips
"Because of You"	Samuel Liddle
"Our Little Home"	Eric Coates

VOCAL AND EDUCATIONAL WORKS

STUDIES IN RECITATIVE

(Printed as Sung)

Compiled and Edited by LIZA LEHMANN

Vol. I. (Soprano). Vol. II. (Mezzo Soprano and Contralto)

USEFUL TEACHING SONGS
in Six Volumes
Edited and compiled by Liza Lehmann

VOICE TRAINING EXERCISES AND STUDIES
for all voices
Emil Behnke and Charles W. Pearce

Santley's Singing Master
in Two Parts

Art of Singing
Sims Reeves

PIANOFORTE SOLOS

"La Fanfaluca"	Maude V. White
"The Perfect Melody"	Geoffrey O'Hara
"Evensong" Piano in F	Easthope Martin
"Moon of Omar"	Clarence Lucas
"Day Dreams"	Clarence Lucas
"Charmeuse"	Clarke
"Je Pense a Toi"	Liza Lehmann

POPULAR VOCAL ALBUMS

HERMANN LOHR
"Songs of the Southern Isles"
words by
Edward Teschemacher

HERMANN LOHR
"Four Indian Songs"
Words from
"The Garden of Kama" by Lawrence Hope

CHAPPELL & CO., Ltd., 347 Yonge St., Toronto
LONDON, Eng. NEW YORK MELBOURNE

CHURCH ORGANS

ELECTRIC AND TUBULAR PNEUMATIC ACTIONS
ELECTRIC AND HYDRAULIC MOTORS

REFERENCES

Victoria, B.C.—Metropolitan Methodist Church.
Vancouver, B.C.—St. Andrew's Presbyterian Church.
Calgary, Alta.—Central Methodist Church.
Edmonton, Alta.—First Presbyterian Church.
Saskatoon, Sask.—Knox Church.
Moose Jaw, Sask.—St. Andrew's Church.
Winnipeg, Man.—Westminster Church.
Hamilton, Ont.—St. Paul's Church.
Toronto, Ont.—St. Paul's Anglican Church (the largest in Canada).
Toronto, Ont.—St. Andrew's Church.
Toronto, Ont.—Convocation Hall (University).
Toronto, Ont.—Conservatory of Music.
Belleville, Ont.—Bridge St., Methodist Church.
Ottawa, Ont.—St. Andrew's Church.
Montreal, Que.—Notre-Dame Church.
Montreal, Que.—St. George's Church, (Anglican).
Quebec, Que.—Holy Trinity Cathedral.
Moncton, N.B.—First United Baptist Church.
Fredericton, N.B.—Cathedral (Anglican).
St. John, N.B.—Trinity Church.
Halifax, N.S.—All Saint's Cathedral.
Sydney, C.B.—St. Andrew's Church.
Dawson City, Yukon—R. C. Cathedral.
New York City—St. Francis Xavier Church.
Syracuse, N.Y.—First Baptist Church.
Boston, Mass.—Opera House.
Chicago, Ill.—Sinai Temple.
Evanston, Ill.—North Western University.
Kingston, Jamaica—R. C. Cathedral.
Riobamba, Ecuador—Sacred Heart Church.
Boston—Emmanuel Church.

OVER 700 ORGANS CONSTRUCTED BY THIS FIRM
IN CANADA AND UNITED STATES

CASAVANT FRERES
ST. HYACINTHE - QUE.

American Branch:
SOUTH HAVEN, Mich.

Toronto Representative:
MR. L. E. MOREL, 440 Spadina Avenue



RECEPTION ROOM

THE HAWKES & HARRIS MUSIC CO. LIMITED

THE LARGEST AND MOST COMPLETE
STOCK OF MUSIC IN CANADA

49 QUEEN ST. EAST, TORONTO, CANADA
(Opposite Metropolitan Church)

WE CARRY IN STOCK

*All Music included in the Toronto
Conservatory Syllabus*

EDUCATIONAL WORKS IN ENDLESS VARIETY

Anthems, Church Services, Organ Music, Part Songs for
Male and Female Voices, Choruses, etc. Music for
Band and Orchestra.

OUR STOCK OF MUSIC

is one of the most extensive on the Continent of North America. It
includes everything one would expect to find in a progressive and
up-to-date establishment.

SOLE AGENTS FOR

“AUGENER EDITION”

The most comprehensive Edition in the World. We carry
in stock all of the 14,000 numbers.

Violins from \$15.00 upwards.

Violin Strings a Specialty.

Anglo-Canadian Music Co.

(ASHDOWN'S MUSIC STORE)

144 VICTORIA ST. - - TORONTO

WE CARRY A FULL LINE OF

Toronto Conservatory Syllabus Music, Vocal and Instrumental, for all the various grades.

WRITE FOR OUR PRICES ON

Dunstan's A.B.C. Theory.
Anger's Harmony, Parts 1 and 2.
Hunt's History of Music.
Pearce's Students' Counterpoint.
Anger's Form.

Prout's Harmony.
Macfarren Harmony.
Stainer Harmony.
Higgs' Fugue.
Stainer Composition.

Bridge Counterpoint.

AND ALL OTHER THEORETICAL AND TECHNICAL WORKS USED IN THE EXAMINATIONS

Mail Orders from all parts of the country will receive prompt and accurate attention.

Music sent on approval to reliable parties.

Send for Catalogues and Terms.

THE FOLLOWING WORKS ARE OF INTEREST TO EVERY STUDENT OF MUSIC:—

MACFARREN'S SCALE AND ARPEGGIO MANUAL

(The most complete work on the subject).

BELLAIRS' PIANO TECHNIC

GEEHL'S PROGRESSIVE PIANO STUDIES

FONTAINE'S SCALES AND ARPEGGIOS FOR VIOLIN

MUSIC MADE EASY

(The best piano tutor for primary pupils)

PRACTICAL HINTS FOR STUDENTS OF SINGING

By Liza Lehmann

"EXAMINATIONS IN MUSIC," The Candidate's Guide to Success

By Ernest Wheatley, a book of valuable hints for every student.

JUST PUBLISHED

INTERMEDIATE GRADE PIECES. Price \$1.50

INTERMEDIATE GRADE TECHNICAL WORK. Price \$1.50

(and Teachers' Course, A.T.C.M.)

These books contain all necessary work for the Intermediate Examinations and the Technical work for the Teachers' Course A.T.C.M.

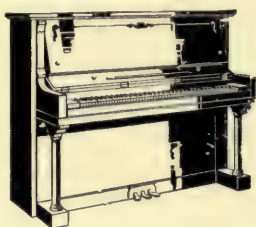


The Mason & Risch Piano for Your Children

Correct appreciation of tone is most important from the very beginning of a musical education.

The exquisite Mason & Risch tone is recognized as ideal—it is an admitted standard of superior qualities.

Unsurpassed craftsmanship and master artisans build the Mason & Risch for lifetime usage. It embodies an excellence, a super quality, an indefinable something better and above other instruments, which reveal the genius and inspiration of its builders.



It is a good piano that will be passed on from generation to generation, and still remain good.

The Mason & Risch Piano is a safe and economical investment.

MASON & RISCH LIMITED

230 YONGE STREET, TORONTO



PARLIAMENT BUILDING AND ENTRANCE TO QUEENS PARK—LOOKING NORTH
FROM THE CONSERVATORY OF MUSIC

Every Ear Recognizes the Tonal Beauty of the Gourlay

Surely and instinctively even the ordinary ear appreciates the outstanding charm, the unassailable purity of tone that enriches every Gourlay.

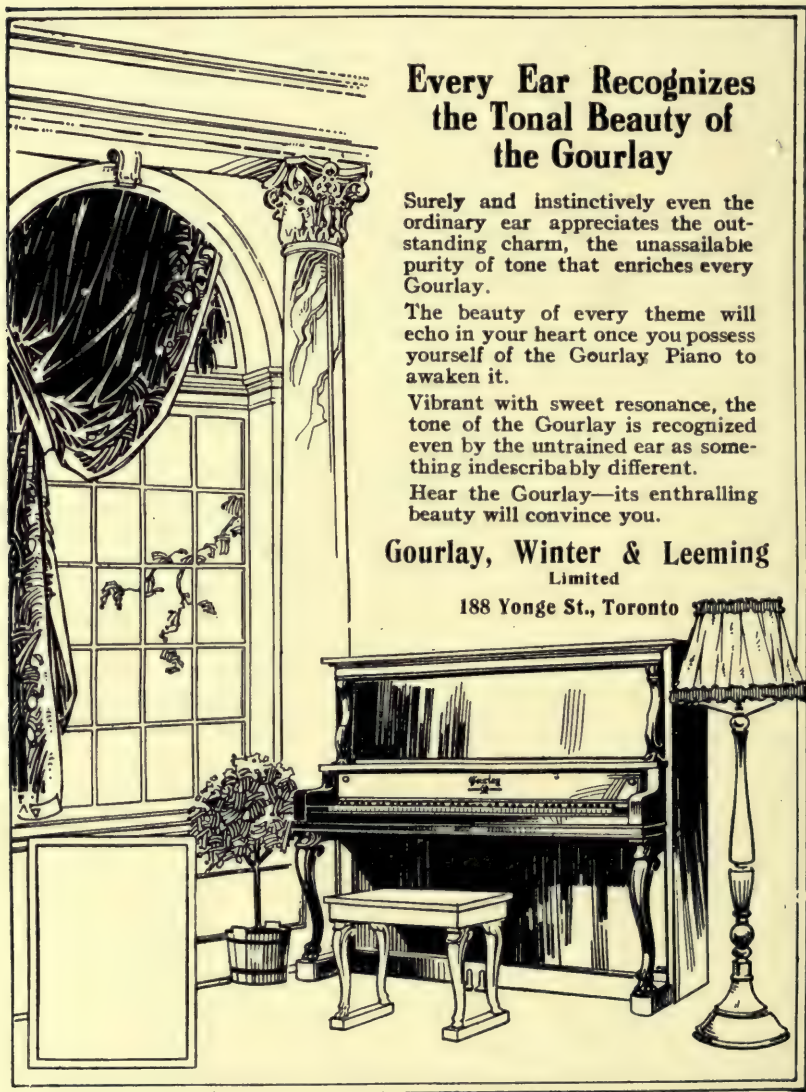
The beauty of every theme will echo in your heart once you possess yourself of the Gourlay Piano to awaken it.

Vibrant with sweet resonance, the tone of the Gourlay is recognized even by the untrained ear as something indescribably different.

Hear the Gourlay—its enthralling beauty will convince you.

Gourlay, Winter & Leeming
Limited

188 Yonge St., Toronto



ANNUAL SUBSCRIPTION, \$1.00

Canada's Most Progressive Musical Journal

NEW COMPOSITIONS BY
CANADIAN COMPOSERS.



SAMPLE COPY FREE, ON APPLICATION

PUBLISHED :

TORONTO, CANADA - 186 BEDFORD ROAD

ANNOUNCEMENT

THE PIANO TEACHER'S THEMATIC GUIDE, the publication of which was announced by us some time ago, was unavoidably delayed, but is now ready for distribution. Copies will be mailed to our regular customers, on or before September 1st. **All Teachers of the Piano** are invited to send for a copy.

THIS THEMATIC GUIDE contains the first pages of a Selected List of 240 Pieces in the Elementary, Primary, Junior, Intermediate, and Senior Grades of Examination Numbers listed by the leading Canadian Conservatories and Schools of Music, including a Miscellaneous List of Teaching Numbers in the various Grades.

Of Real Practical Value to all Piano Teachers
Send for your Copy

THE NORDHEIMER PIANO & MUSIC CO., Ltd.
220 YONGE STREET, TORONTO

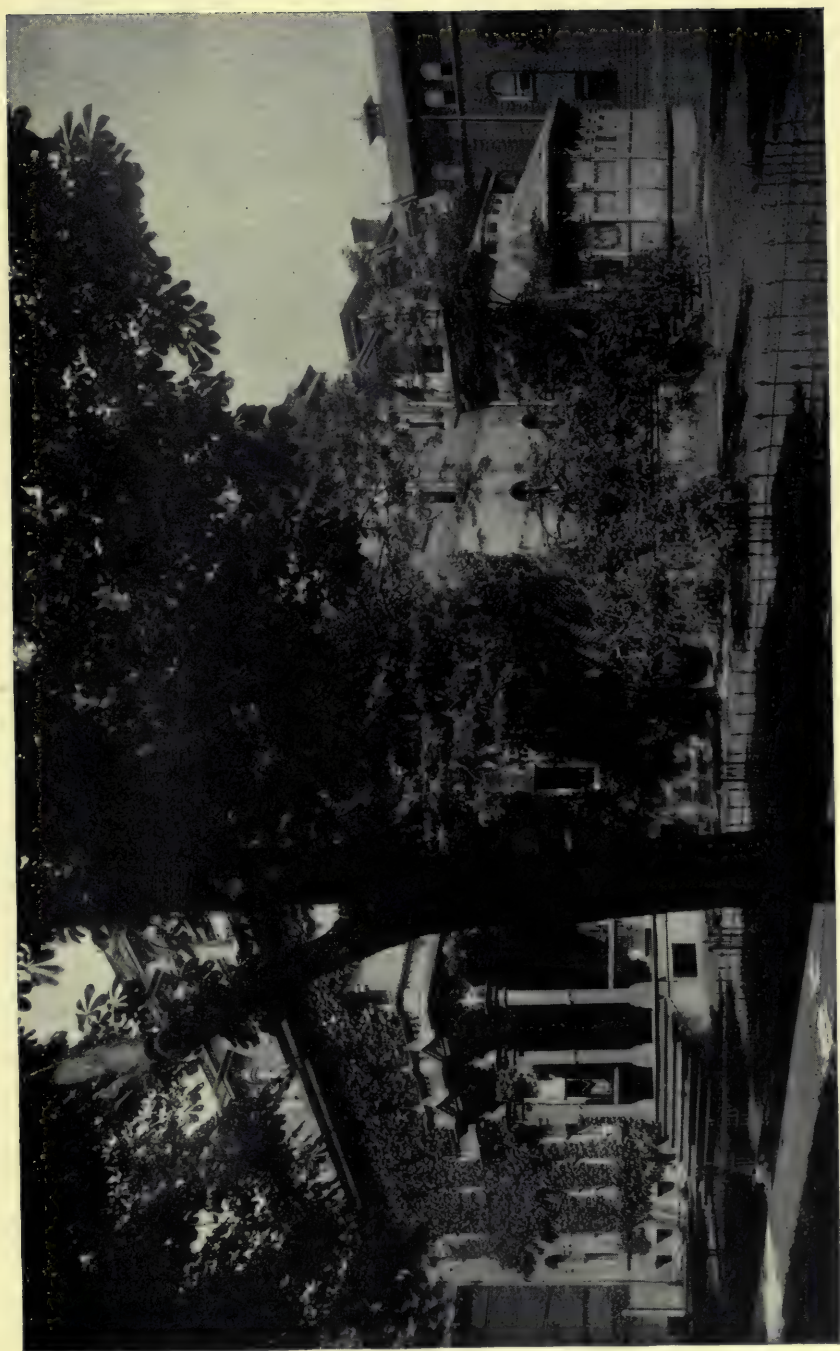


"TO OWN A STEINWAY"

is to have a limitless source of satisfying pleasure to be shared with your friends. It is a possession to be proud of, both as a flawless musical instrument and as a piece of furniture of unexcelled beauty. The Steinway has set the world's standard wherever pianos are known.

Steinway Uprights.....\$735 and upwards
Steinway Grands.....\$1160 and upwards

NORDHEIMER PIANO AND MUSIC CO., Limited
COR. ALBERT & YONGE STREETS, TORONTO
Canadian Representatives for Steinway & Sons, New York



THE CONSERVATORY'S WOMEN'S RESIDENCE

Canada's Greatest Music House

MUSIC PUBLISHERS AND IMPORTERS.

ENGRAVERS AND PRINTERS OF MUSIC IN EVERY FORM.

TEACHERS, STUDENTS, SCHOOLS and CONSERVATORIES will find our stock of SHEET MUSIC and MUSIC BOOKS most complete and up-to-date, including:—

**Schlirmer Edition
Novello's Music Primers**

**Wood Edition
and The Whaley-Royce Edition**

TORONTO CONSERVATORY OF MUSIC

Local Examinations in Music

ELEMENTARY PIANOFORTE GRADE—TECHNICAL WORK: 75 CENTS.

**ELEMENTARY PIANOFORTE GRADE—SELECTED COMPOSITIONS:
90 CENTS.**

JUNIOR PIANOFORTE GRADE—TECHNICAL WORK: \$1.00.

Issued under authority of the Board of Governors of The Toronto Conservatory of Music.

ELEMENTARY CLASSICS: 50 CENTS.

A Splendid collection of 23 Elementary Grade Teaching Compositions, selected from the Syllabi of the leading Conservatories of Music. Teachers and Students alike will find this Volume invaluable.

PRIMARY CLASSICS: 50 CENTS.

A Collection of 25 First Year Classics, selected from the best works of many famous composers and used in Primary Examination Work.

FAMOUS CLASSICS: 50 CENTS.

A Specially Selected List of 23 Famous Classics. The best works of the greatest Composers. Also used in Junior and Intermediate Examination Work.

MODERN PIANOFORTE TECHNIQUE

By Dr. A. S. Vogt.

This work is designed to furnish along modern lines and in concise form a comprehensive and thorough basis of study for students from the lower to the higher grades of piano playing. Published in two volumes. Indispensable for candidates in all grades of examinations in Piano Playing. An unequalled work of reference covering all forms of technique and scale models. **Complete, \$1.50. Part 2 Scales, Chords, Arpeggios, etc., 50c.**

We also carry all the SYLLABUS MUSIC, Vocal and Instrumental, in all grades used by the MUSIC SCHOOLS and CONSERVATORIES.

Special Rates to STUDENTS, TEACHERS, COLLEGES and CONSERVATORIES.

We also are specialists in supplying VIOLINS, MANDOLINS, GUITARS and all lines of Musical Instruments.

VIOLIN STUDENTS to get the best results from their instruments, should use the FAMOUS "IMPERIAL" VIOLIN STRINGS and "IMPERIAL" ROSIN, to be had at the best music stores or from us direct.

Largest Stock. Prompt Service. Liberal Discount. Write for CATALOGUES and TERMS.

We specialize in supplying the requirements of those who teach the various grades of the Toronto Conservatory of Music.

Send us your Orders for Music.

WHALEY, ROYCE & CO., Ltd.

WINNIPEG, MAN.

::

TORONTO, ONT.

WHEN BUYING YOUR PIANO

INSIST ON HAVING

THE

OTTO HIGEL

PIANO ACTION



MANUFACTURED BY

The OTTO HIGEL CO. LIMITED

KING AND BATHURST STREETS

TORONTO, CANADA

Edition Wood

900 VOLUMES

THE Best Series of Standard Musical Works, including Studies, Recreations and Classics. Carefully edited, perfectly engraved, printed and bound. Teachers, Students and Music Lovers admit the superiority of this edition.

Edition Wood is pre-eminently the Teachers' Edition—planned for teachers, built up to meet the requirements of teachers. The best evidence that the efforts of its publishers have been in the right direction is the large number of teachers now using it—a number constantly and rapidly increasing.

The high position it now occupies has been attained only by virtue of consistently giving the Teaching Profession the maximum of **practical value.**

EASY EDUCATIONAL MUSIC

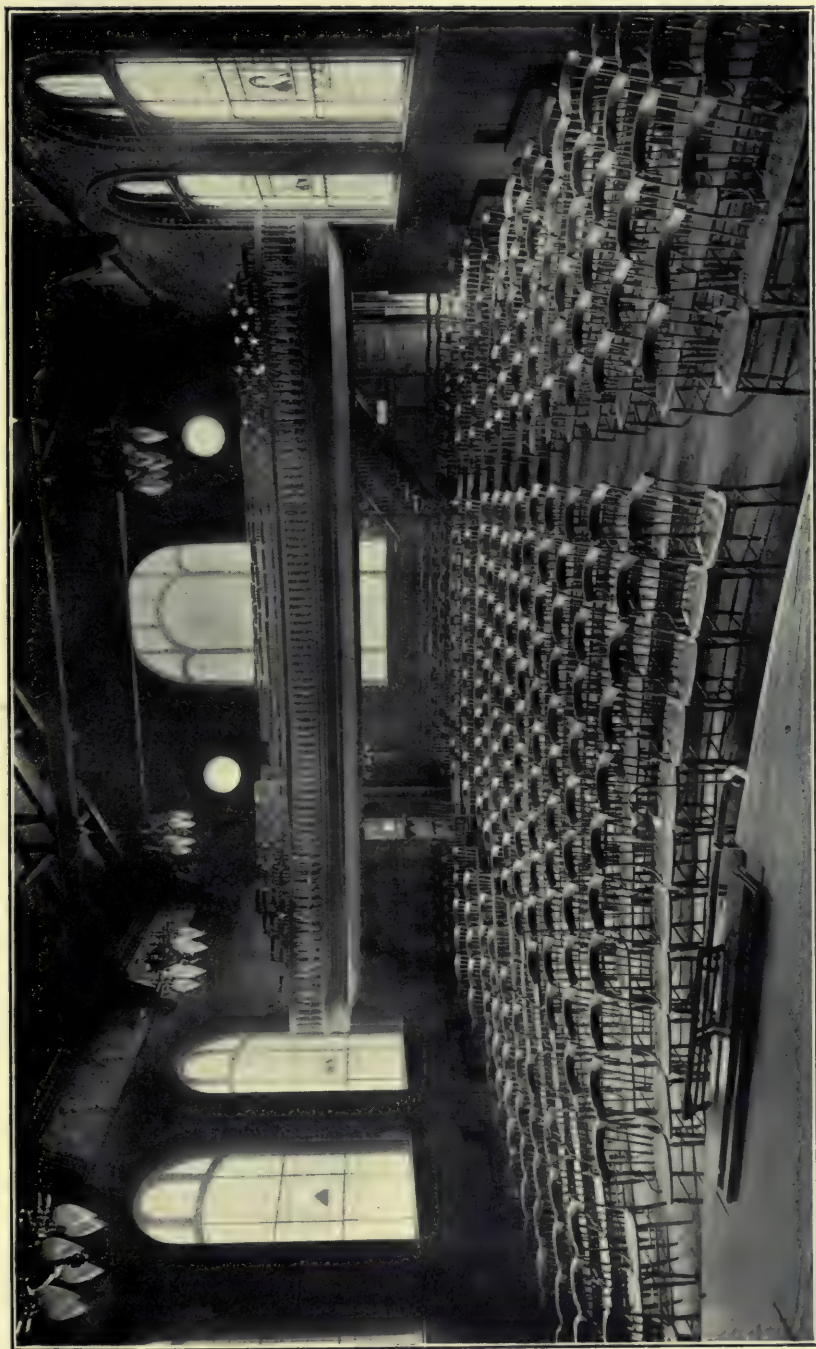
Teaching Pieces that will delight your pupils can be readily selected from the thematic catalogs comprising the series entitled, "**Teacher's Book of Samples.**" These contain not only an immense range of carefully graded Educational Music, but also the themes of each work and a practical description of the precise technical purpose for which it was written.

SEND FOR COMPLETE CATALOG OF
"EDITION WOOD." ALSO THEMATIC CATA-
LOGS.—"TEACHER'S BOOK OF SAMPLES."

The B. F. Wood Music Co.

246 SUMMER STREET - BOSTON, MASS.

ALSO NEW YORK AND LONDON



THE CONSERVATORY MUSIC HALL—VIEW FROM THE PLATFORM

The School Credit Piano Course

A Loose-Leaf Course for the Systematic Training of Ears,
Fingers, and Mind in Piano Playing and Musicianship

.....

EDITORS

PROF. CLARENCE G. HAMILTON, Wellesley College.

PROF. JOHN P. MARSHALL, Boston University.

DR. PERCY GOETSCHUIS, Institute of Musical Art, N.Y.

WILL EARHART, Director of Music, Pittsburgh, Pa.

WILLIAM ARMS FISHER, Managing Editor.

The Editors:—Practical, experienced American teachers.

Purpose:—To provide teachers and school authorities with a comprehensive and systematic course of study with large disciplinary value, equal to that of other school studies, and therefore worthy of credit.

Contents :—Ear Training, Technical Training, Harmony, Musical Forms, Musical History, Transposition, Duets, Etudes, Sight-reading, Compositions for study selected from standard piano literature.

Form :—Each lesson, in loose-leaf form, is complete in itself.

Teacher's Manual :—Includes the key to all exercises; a graded list of supplementary material.

No fee, certificate or registration is required to teach this
COURSE.

Descriptive booklet with miniature pages free on request.

"The system appears to have everything a good system should have, and the names of the editors are of themselves sufficient guarantee of the soundness of its musical contents." *Musical Courier.*

.....

OLIVER DITSON COMPANY

178-179 Tremont Street, Boston

Chas. H. Ditson & Co., 8-10-12 East 34th St., New York

THE IMPRINT OF

BOOSEY & CO.

STANDS FOR THE BEST IN

VOCAL MUSIC

*The House that has produced the BIGGEST SELLING
STANDARD SONGS in the world, and
is to-day unequalled for*

VOCAL NEW ISSUES OF MERIT

Catalogues sent FREE on request

=====

NEW—BOOSEY'S ARTISTIC SERIES OF PIANOFORTE PIECES

Lento.....	Cyril Scott
Allegro.....	Cyril Scott
Pomp and Circumstance Marches.....	E. Elgar
No. 1 in D, No. 2 in A, No. 3 in C min., No. 4 in G.	
Capriccio.....	A. Louis Scarmolin
Piccolo Valzer.....	A. Louis Scarmolin
Interlude, An (Holiday Sketches).....	Clarence Lucas
Plainte d'Amour.....	A. Louis Scarmolin
Fairy Pipers.....	Lucas-Brewer
Tarantella Brillante.....	F. Louis Scarmolin
Three Dances.....	Cyril Scott
Gavotte, Eastern Dance, English Dance.	

PIANO BOOKS

Holiday Sketches.....	Clarence Lucas
Rustic Sketches.....	J. R. Morris
Vignettes.....	A. Louis Scarmolin
Miniature Suite.....	Eric Coates
Six Short Pieces.....	Eric Coates
Little Thoughts of Little Tots.....	A. Louis Scarmolin
(Highly educative and entertaining)	

For Sale by all Music Dealers

=====

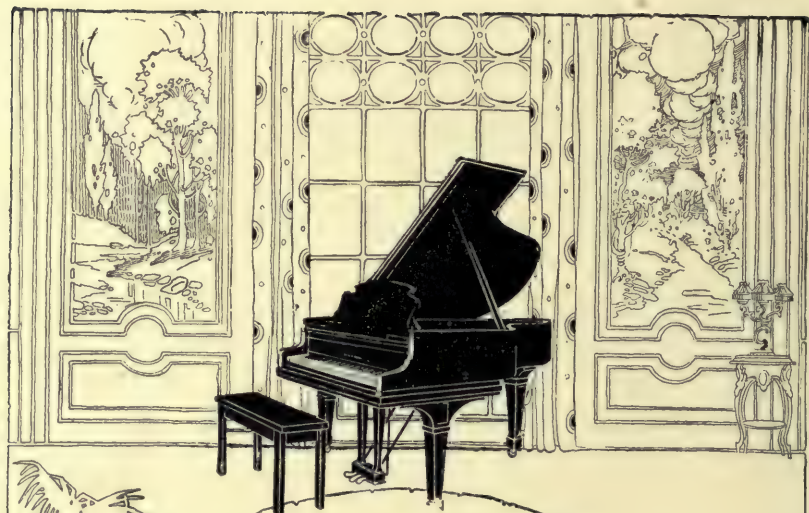
BOOSEY & CO.

HOUSE OF SONG FAME

221 RYRIE BUILDING, YONGE STREET, TORONTO

Also NEW YORK

And LONDON, ENG.



The New **NORDHEIMER** **GRAND**

A Marvellous Development of Tonal Beauty

When you **HEAR** the Nordheimer, you will be impressed at once with the remarkable richness and purity of tone.

When you **SEE** the graceful lines and fine finish of the Nordheimer, you will appreciate the unrivalled beauty and tastefulness of its exterior.

When you **PLAY** the Nordheimer, you will feel its quick satisfying response to your Musical emotions and in it realize a warmth and charm which few pianos possess.

NORDHEIMER PIANO & MUSIC CO., LTD.
Cor. Albert and Yonge Streets
Toronto

NORDHEIMER



INTERIOR VIEW OF NEW RECITAL HALL, UNIVERSITY AVENUE

BOOKS OF INTEREST TO MUSIC STUDENTS

HOW TO WRITE MUSIC, by Clement Antrobus Harris,
A.R.C.O.; edited by Mallinson Randall. A Primer on Musical
Orthography..... **Price 50 cents net.**

GREAT MODERN COMPOSERS, by Daniel Gregory Mason.
Being part II, of the Appreciation of Music Series.
Price \$1.25 net.

SHORT STUDIES OF GREAT MASTERPIECES, by Daniel
Gregory Mason. Being part III of the Appreciation of
Music Series..... **Price \$1.25 net.**

THE ORCHESTRAL INSTRUMENTS AND WHAT THEY DO,
by Daniel Gregory Mason. A Primer for Concert Goers
(with orchestral chart and illustrations).... **Price \$1.00 net.**

SELF HELP FOR SINGERS, by David C. Taylor, (author of
"Psychology of Singing"). A Primer of Self Instruction,
based on the old Italian Method..... **Price \$1.00 net.**

SOME FAMOUS SINGERS OF THE XIX CENTURY, by
Francis Rogers. Treats of some fifteen of the greatest names
in the history of the vocal art, with portraits.
Price \$1.00 net.

THE H. W. GRAY COMPANY

2 WEST 45 STREET, NEW YORK

SOLE AGENTS FOR NOVELLO & CO. LTD.

Gerhard Heintzman Pianos

Why do Gerhard Heintzman Pianos Lead?

BECAUSE

Musicians and the Musical public know from years of experience and comparison with other makes that the "Gerhard Heintzman" is much the cheaper Piano in the end.



Special Rates for Rental Pianos are extended to Pupils of the Conservatory, also Teachers.



Gerhard Heintzman
Limited

CITY HALL SQUARE :: TORONTO

HAMILTON WAREROOMS - 68 KING STREET EAST

